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ENGLISH VERSIFICATION

FOR THE USE OF STUDENTS.

BY

REV. JAMES C. PARSONS,

PRINCIPAL OF PROSPECT HILL SCHOOL, GREENFIELD, MASS.

Who through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

LONGFELLOW.

LEACH, SHEWELL, & SANBORN,

BOSTON AND NEW YORK.

1891

820.56
P27

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C. J. PETERS & SON,
TYPOGRAPHERS AND ELECTROTYPERS.

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PREFACE.

THIS little book is intended to take its place as one of a series for the study of the English Language, for pupils in our higher institutions of learning. There seems no good reason why the young men and women in our schools should be more thoroughly and intimately acquainted with the phonetics, the grammar, the rhetoric, and the prosody of the classical languages, than with those of their vernacular. But, unfortunately, this is too often the case, notwithstanding the constant multiplication of text-books upon the English language.

These text-books, for the most part, lack perspective, and grasp of the natural method. We need, first, a book which shall treat thoroughly, but simply, of the phonetic elements of English, with the laws of euphony, of roots and derivation, of grammatical forms, and of the syntactical and idiomatic structure of sentences. The next book in the series should be an English Prose Composition, — not dignified by the name of Rhetoric, but devoted wholly to mastering the various transformations of which sentences are capable, to produce variety of expression. The third book might be English Versification, for which the present manual is offered

as a sample; and the fourth would be a Rhetoric in its most comprehensive form.

In preparing this book, the author has been guided by the experience of many years in the class-room. No attempt has been made to produce an exhaustive treatise on the fascinating subject of prosody. The controversy of scholars as to the degree in which *quantity* prevails as a basis for English rhythm has been studiously avoided. It seems sufficient to follow the prevalent habit of our best poets, as evidenced in their utterance and their works, of assigning to *accent* the determining characteristic of English verse. Given this as a basis, it is possible to go on and add all the charms of phonetic richness and depth of which the language is capable.

One of the chief features of the book will be found in the copiousness of examples. From the beginning of the study, it is absolutely essential that the ear of the student should be trained to detect all the varieties of melody and harmony, and those subtler effects which can be better exemplified than described. For this training, much depends upon the guidance of the teacher.

It was at first intended to append to each chapter an exercise for the study and practice of the principles contained in it; but upon consideration, it was thought better to leave such a course to the individuality of the teacher, with only such general suggestions as are embodied in the advice to teachers following this preface.

The need, to an educated person, of familiarity with the laws of verse, has received but inadequate attention in our

courses of study. It is true, that the feeling for rhythmic expression is born, not made. But whoever is capable of understanding and reading correctly the best prose in our literature, is capable also of giving a proper rendering of our higher poetry, with the same amount of attention to the laws of rhythm and metre.

Especially is such study important to those who seek expression of their own thoughts in prose or verse. The vocabulary in English is essentially the same in poetry as in prose. "Our prosody," says Henry Reed, in his lectures on English Literature, "seldom if ever disqualifies words on account of their sound, whereas in the Latin, as has been ascertained, one word out of every eight is excluded from its chief metres by the rules of its prosody. The study of English poetry, being thus in closer affinity with the prose, admits of an important use in the formation of a good prose style. A mind as earnestly practical as Dr. Franklin's observed this, and he recommended the study of poetry and the writing of verse for this purpose; it was one of the sources of his own excellent English."

Even for the sake of the few, in each generation, who are favored with the gift of song, we may well afford to offer the advantages of such a study in our regular courses upon language. If one of the uses of teaching music and drawing in our public schools is the opportunity afforded to the fortunate ones to discover their gift and to cultivate it, may we not claim the same office for the study of verse? Who can say what young soul may even now be born among us, who, "mute and inglorious" else, may be thus stimulated and

informed to use his dawning powers, and who may in future years pay the tribute to our schools which Bryant rendered to his father:

> "Who taught my youth
> The art of verse, and in the bud of life
> Offered me to the Muses."

TO TEACHERS.

Two purposes were had in view in the preparation of this manual: first, study of the forms of verse; then, practice upon those forms. We will consider them separately, although they may be carried on simultaneously.

First, the study. From the first, the pupil should be expected to search for additional examples of every form of language mentioned in the book. Learning and reciting the definitions and the rules, he should also furnish an example of each, not only from the book, but also of his own discovery. To begin with, some practice should be had in reading simple prose, to catch the significance of accent and emphasis; then rhythmical prose; then rhythm reduced to regular metre. The reading should embrace longer extracts than those given in the book, for the sake of getting the full swing of the style. It would be well to have one example, at least, of each form, committed to memory and recited. Under Variety of Rhythm, instances should be found of substitution, elision, and the rest. In Variety of Metre, additional examples should be given of each kind. For Rhyme, besides the method already proposed, we quote the following suggestion of Dr. W. J. Rolfe, in his Hints to Teachers: "The teacher may give

interest to this subject by asking the pupils if there are English words (not including proper names of persons, places, etc.), for which *no* rhyme can be found; and if so, to look up examples of them (like *silver, squirrel, shadow, planet, filbert, beetle, statue, trellis, April, August, temple, virtue, forest, poet, open, proper, almond, bayonet, something, nothing,* etc.). Words which have *only one* rhyme are also curious; like *people* (*steeple*), *anguish, winter, hornet, hatchet, mountain, darkness, blackness, votive,* etc. It must be understood that single words are required in all cases; not combinations of words, like *catch it* to *hatchet,* or *hurt you* to *virtue.*" In the list of words to which *no* rhymes can be found, Dr. Rolfe intends, of course, *perfect* rhymes; for some of our best poets have used *imperfect* rhymes for some of those words; for instance, find what poet has *quarrel* to rhyme with *squirrel, meadow* with *shadow, sorest* with *forest.* Also find the words which rhyme with the last list given, and, if possible, any use of them in the poets. In the chapters on Alliteration and Tone-Color, let genuine examples of each be studied and read with such appreciation of the feeling as to bring out the full significance of the sounds. Let the subject of Reading Verse receive the attention it deserves. Passages of considerable length, of the more usual forms, should be read in class, first for naturalness of expression, and then for analysis. Examples of lyric verse, of unusual metres, should then be taken up. Specimens of the classical, foreign, and humorous forms should be sought and analyzed.

Secondly, practice. Side by side with this study, should go practice in the composition of verse, which should follow

prose composition as a part of the regular course for every well-educated person. There are many ways in which this practice may be given. Single lines of each kind of rhythm and metre, from iambic to dactylic, from monometer to octameter, should be made by the pupil. Later, a stanza of each may be required. Preparatory to original work, facility of construction may be cultivated by giving dissected selections to be re-combined in their proper order. For instance, let the teacher take a passage of iambic pentameter from Paradise Lost, or of dactylic hexameter from Longfellow, and transpose phrases and clauses, so as to break up the rhythmical order, and give it to the class to be reconstructed. Again, give an extract with omitted epithets or phrases, thus changing the metre, to be restored to the original form. Thus:

> "When, as returns this solemn day,
> Man comes to meet his — God,
> What rites, what honors, shall he pay?
> How spread his — praise abroad?"

Once more, try the exercise named *bouts rimés*, or "rhymed endings." In this, the final rhymes of a poem are given, — also the scheme of the verse, and the subject, — for the pupil to reproduce the poem, or one similar to it. Thus:

WOODS IN WINTER.

∪ ′ | ∪ ′ | ∪ ′ | ∪ chill
∪ ′ | ∪ ′ | ∪ ′ | ∪ gale
∪ ′ | ∪ ′ | ∪ ′ | ∪ hill
∪ ′ | ∪ ′ | ∪ ′ | ∪ vale.

Then, as a beginning of original work, assign a short passage of prose to be turned into verse of any kind which may be

specified. For example, the Song of Solomon ii. 11–13, to be converted into iambic pentameter. In this way, the pupil may be gradually led on to undertake metrical composition for which he shall furnish his own material. Then, let abundant practice be given in all the forms of verse which are laid before him in this book. As an incentive to the teacher, the author is glad to testify to very creditable productions as the regular work of pupils in such a course as is here indicated.

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ENGLISH VERSIFICATION.

PART I.—PRINCIPLES.

CHAPTER I.

INTRODUCTORY.

1. LANGUAGE, spoken or written, may take the form either of prose or of verse. Prose is the form of ordinary speech. Verse differs from this chiefly in a certain regularity of movement.

2. This regularity of movement is called RHYTHM. Rhythm, in verse, is caused by the occurrence of similar phenomena of sound at regular intervals.

3. In the Greek and Latin languages, the chief feature which produced rhythm was the *length* or *duration* of sound. At regular intervals, the voice was drawn out upon the long syllables, as in a musical chant. This is called QUANTITY. It will be more fully explained in a subsequent chapter.

4. In English, rhythm is produced by the occurrence, at regular intervals, of sounds having more FORCE, or loudness, than the others.

5. This force, or loudness, is called STRESS. Stress is of two kinds, ACCENT and EMPHASIS. Accent is the force which is

given to one syllable in a word more than to the others, to call attention to it as the most important. Thus: *in-dél-i-ble.* Emphasis, in the same manner, is employed to call attention to one or more words in a sentence, as more important than the rest. Thus: *Whát in the wórld are you dó-ing?* Here three words receive the emphasis, and in the last one, the syllable *do* receives both the accent and emphasis, thus having an extra stress.

6. In prose, the words generally follow any order which most naturally expresses the thought, without regard to the number or frequency of the accents. Thus, in this sentence from Dickens's "Old Curiosity Shop:" "Níght is génerally mý tíme for wálking. Sáve in the coúntry, I séldom go óut until áfter dárk." Here no regularity is observable in the occurrence of the stress. This is simple prose.

7. But when the thoughts become animated by feeling or imagination, there is a tendency to express them in a rhythmical form. Thus, in another passage from the same work of Dickens: "When Death strikes down the innocent and young, from *évery frágile fórm from whích he léts the pánting spírit frée, a húndred vírtues ríse, in shápes of mércy,* charity and love, to walk the earth and bless it." In the passage italicized, the stress occurs on every alternate syllable.

Again: "Faint stréaks of púrple soon blúshed alóng the ský; the whole celestial concave was filled with the inflowing tides of the morning light." — *Edward Everett.*

In the first part of this sentence, if we omit *soon,* or change *purple* to *light,* we have unbroken rhythm, produced by the occurrence of the stress on every alternate syllable.

Once more: "Agáin the péaling órgan héaves its thrílling thúnders, compressing áir into músic and rólling it fórth upon the sóul." — *Washington Irving.*

In the first part of the sentence, the stress falls on every

second syllable; in the last part (if we change *upon* to *on*) it falls upon every third syllable.

The three sentences quoted in this section are examples of rhythmical prose. Neither can properly be called verse.

8. To constitute verse, not only rhythm is needed, but METRE. Metre is the arrangement of rhythmical language in lines which have some correspondence with one another. The lines may be equal in length, or very unequal, but there must be some degree of correspondence between them. Thus:

> Ring óut the óld, ring ín the néw,
> Ring, háppy bélls, acróss the snów;
> The yéar is góing, lét him gó,
> Ring óut the óld, ring ín the néw.
>
> — *Tennyson.*

Or thus:

> There wás a time when méadow, gróve, and stréam,
> The éarth and évery cómmon sight,
> To mé did séem
> Appárelled in celéstial light, —
> The glóry and the fréshness of a dréam.
>
> — *Wordsworth.*

9. RHYME. Besides rhythm and metre, other elements contribute to make the charm of verse. The ear is pleased with harmony of tones. One of the commonest of these effects is produced by rhyme. Rhyme is a similarity of sounds, usually, but not always, at the end of lines. In the first of the two examples in the last section, the lines which rhyme are the first and fourth, and the second and third. In the second, the first, third, and fifth rhyme together, and the second and fourth.

10. ALLITERATION. This is the effect produced by the repetition of similar sounds, usually, but not always, at the beginning of words or syllables. Thus:

> Eláine, the líly máid of Astolát.
>
> — *Tennyson.*

Here the liquid *l*, four times repeated, gives a peculiar attractiveness to the flow of the verse.

11. ONOMATOPŒIA. A still more subtle element of beauty in verse is found in the correspondence between the quality of the sounds employed, and the sentiment expressed. This may be merely an imitation of sounds in nature, or it may be an indefinite suggestion of certain feelings by the use of the appropriate tone-color. Thus, in Poe's description of the fire-bells:

> "How they clang and clash and roar,
> What a horror they outpour
> On the bosom of the palpitating air!"

12. Definitions:

RHYTHM, in English verse, is the movement produced by the occurrence of the stress at regular intervals.

METRE is the arrangement of rhythmical language in lines of mutually corresponding length.

RHYME is similarity of sounds, usually, but not always, at the end of lines.

ALLITERATION is the repetition of similar sounds, usually at the beginning of syllables.

ONOMATOPŒIA is a correspondence between the sound and the sense.

LINE. The word is used in this book in its ordinary meaning.

STANZA. This is a group of two or more lines closely connected in form and subject matter, and forming a minor division of a poem.

VERSE. In its more general sense, verse is any language expressed in rhythm and metre. It is, however, commonly used instead of "stanza."

CHAPTER II.

RHYTHM.

1. As RHYTHM is the most important feature of verse, it is necessary, first of all, to understand its nature, and catch its spirit. To appreciate the external charm of poetry, one must be susceptible to the grace of all swaying movements in nature.

2. Examples of these are found everywhere about us and within us; in the rise and fall of leafy branches in the spring-time; in the winding curves of the river, hollowing out its banks to the right and to the left; in the rolling in of the billows toward the shore; and, as if in response to these, the beating of our hearts, felt with regular pulsations in all parts of our bodies.

> Thou canst not wave thy staff in air,
> Or dip thy paddle in the lake,
> But thou carvest the bow of beauty there,
> And the ripples in rhymes the oar forsake.
>
> —*Emerson.*

3. Rhythm, in its most comprehensive sense, is the recurrence of similar phenomena at regular intervals of space or time, thus showing itself to the eye or the ear. A force is exerted, and then spends itself. The wave swells and then sinks, making a crest and a hollow, visible to the eye. A succession of crests and hollows forms a rhythm. So of the voice; it pulsates loudly and then softly, and the succession of loud and soft syllables forms a rhythm.

4. In the earliest times, this response of man to nature gave rise to dance and song, marking off the time into regular intervals, in obedience to a natural instinct. The alternate beating of the foot served as an accompaniment and measure of the movements of the voice. So it happens that the first literature thought worthy of preserving was in the form of verse rather than of prose.

5. But rhythmic movement is determined by law, as well in human language as in outward nature. To learn these laws, in English verse, we must study the nature of STRESS, or force, as employed to give significance to speech. Stress, as we have before learned, is of two kinds, ACCENT and EMPHASIS.

ACCENT.

6. If we notice carefully the speech of others, we shall observe that we catch the meaning chiefly by means of certain syllables and words, which are more prominent than the rest. The intervening syllables are comparatively obscure. The prominent syllable in a word is made so, because it contains the principal idea in the word. It is said to be accented. Thus: *in-dél-i-ble.* Here the syllable *del*, meaning *to blot out*, is the root idea of the word, and is accented.

7. But the unaccented syllables are also of some importance. They tell what is to be done with the root idea. The word *indelible* means *not to be blotted out.* Therefore, the unaccented syllables can never be wholly neglected in speech. The attention of the speaker and hearer, while directed chiefly to the accented syllable, must also carry the unaccented syllables which are necessary to modify its meaning. Each accented syllable carries one or more unaccented syllables as modifiers.

8. But to give attention to the strong syllables and the weak ones at the same time, requires effort, and this effort has its limits. It has been found that it is not easy to pronounce

or to hear more than two unaccented syllables attached to an accented one, whether they come before or after it. Therefore, the accent in any word cannot easily be placed farther back than the antepenult. If it should be placed farther back, either some unaccented syllable that follows must be slurred, or obscured, in pronunciation, or a secondary accent must fall on some one of the following syllables. Thus, if we accent the first syllable of *cemetery*, we must either pronounce it *cémet'ry*, or *cémetĕry*. In the word *uncŏnstitŭtionálity*, we find three accents, with single unaccented syllables intervening.

9. Each accented syllable, then, may carry with it not more than two unaccented syllables. If these follow it, they are called *enclitics*, from a Greek word meaning *to lean upon*. If they go before it, they are called *proclitics*, meaning *leaning forward*.

EMPHASIS.

10. The same principle which applies to syllables in a word is applicable also to words in a sentence. Certain words in a sentence are more important than others, and are made noticeable by stress of voice. This stress is called EMPHASIS. Such words are usually nouns, adjectives, and verbs; connected by less important words, such as conjunctions and prepositions, which do not receive any stress.

11. Between accent and emphasis, this difference is observable. The place of the *accent* in a word is generally fixed by the prevalent usage of the time. Whereas the place of *emphasis* in a sentence varies somewhat with the habit of the individual speaker, or with his conception of the relative importance of the thoughts or feelings expressed.

12. But wherever the emphasis may fall in a sentence, the same general law holds good as in accent, that a strong syllable cannot easily carry with it more than two weak syllables, before or after it.

13. Therefore, if rhythm, in English, is produced by the stress of voice falling at regular intervals, its limits are determined by this general law. It will consist of a succession of accented syllables *followed* each by one or two unaccented, or *preceded* by one or two unaccented. To compare it with the waves of the sea, it will be a series of crests subsiding into hollows, or a series of hollows rising into crests.

14. Rhythm, being thus regular, is capable of being measured. One of the regular intervals will constitute the *unit of rhythm.* It can be measured from the beginning of one stress to the beginning of the next; or from the end of one stress to the end of the next.

Thus: | ◠ ◡ | ◠ ◡ | ◠ ◡ | ◠ ◡ | ◠ ◡ |
Or: | ◡ ◠ | ◡ ◠ | ◡ ◠ | ◡ ◠ | ◡ ◠ |

15. As an accented syllable may carry with it either one or two unaccented, the unit of rhythm may consist of either two or three syllables. If it consists of two, it may be called double movement, as is marked in the preceding section. If it consists of three syllables, it may be called triple movement.

Thus: ◠ ◡ ◡ | ◠ ◡ ◡ | ◠ ◡ ◡ | ◠ ◡ ◡ |
Or: ◡ ◡ ◠ | ◡ ◡ ◠ | ◡ ◡ ◠ | ◡ ◡ ◠ |

In subsequent marking of rhythm, the stressed syllables will have the usual sign for accent, and the other syllables will be left unmarked except in special cases.

16. The unit of rhythm is commonly called a *foot.* It will be seen that there are four principal kinds of feet — two of double movement, and two of triple movement.

Thus, of double movement: | ′ ◡ | or | ◡ ′ |
Of triple movement: | ′ ◡ ◡ | or | ◡ ◡ ′ |

17. For convenience, the ancient names of the feet are still employed; always with the understanding that we are speaking of accented and unaccented, instead of long and short syllables.

The iambus may be thus represented: | ∪ ′ | as, *alóne.*
The trochee may be thus represented: | ′ ∪ | as, *ónward.*
The anapæst may be thus represented: | ∪ ∪ ′ | as, *intervéne.*
The dactyl may be thus represented: | ′ ∪ ∪ | as, *délicate.*

18. Other feet are also possible. In marking time with the feet, in marching, instead of making each alternate stroke a heavy one, as is the custom, it is possible to emphasize every stroke. Carrying the analogy into verse, we have a unit of rhythm in double movement, with both syllables accented.

Thus we have the spondee: | ′ ′ | as, *ámén.*

Again, in marching, the heavy stroke, or the tap of the drum which designates it, may be intermitted, for a moment, the movement being carried on, in the mind, during the interval. Applying this principle to verse, the unit of rhythm may lose the accent occasionally.

Thus we have the pyrrhic: | ∪ ∪ | as, *in the.*

19. Still other types may be formed. The unit of rhythm may consist of an accented syllable with an unaccented preceding and following.

Thus we have the ámphibrach: | ∪ ′ ∪ | *endúrance.*
Or, in a different order, the amphimácer: | ′ ∪ ′ | *gíve me lífe.*
We find even the choriámbus: | ′ ∪ ∪ ′ | *óver the séa.*
This last is a compound of trochee (or choree) and iambus.

20. As the character of a rhythm cannot be seen in a single foot, it will be necessary to give here an example of each. Double rhythm, is, in general, a staid and stately movement.

The cúr | few tólls | the knéll | of párt | ing dáy. |
— *Gray.*

Triple rhythm is more animated and graceful.

So light | to the cróup | the fair lá | dy he swúng; |
So light | to the sád | dle befóre | her he sprúng. |
— *Scott.*

Again, iambic and trochaic rhythms differ from each other. The former is more calm and sustained:

One swéet | ly sól | emn thóught. |
— *Phœbe Cary.*

The latter is more energetic and forcible:

Ónward, | Chrístian | sóldiers. |
— *Baring Gould.*

"The trochee starts forward from impulse, the iambus pauses for reflection." — *Hodgson.*

The spondee gives dignity and solemnity.

Róll ón, | thóu déep | and dárk | blúe ó | cean, róll. |
— *Byron.*

The following is the rhythm given by the anapæst:

Where the cít | ron and ól | ive are fáir | est of frúits. |
— *Byron.*

Dactyl:

Bírd of the | wílderness, |
Blýthesome and | cúmberless. |
— *Hogg.*

Amphibrach:

No péarl ev | er láy un | der Óman's | green wáter. |
— *Moore.*

Amphimacer (as an occasional substitute):

Táke the hélm, | léad the líne, | sáve the squád | ron, críed | the chiéf. |
— *Browning.*

Choriambus (occasional):

Love, what | áiled thee to léave | lífe that was máde | lóvely we thóught | with love?
— *Swinburne.*

21. As a help toward remembering the name and character of the different units of rhythm, it may be well to commit to memory the following:

Tróchee | tríps from | lóng to | short;
From long to long in solemn sort

Slów Spón | dée stálks, | stróng fóot, | yet ill able
Éver to | cóme up with | Dáctyl tri | sýllable. |
Iám | bics márch | from shórt | to lóng; |
With a léap | and a boúnd | the swift Án | apæsts thróng; |
One syllable long with one short at each side
Amphíbra | chys hástes with | a státely | stride:
Fírst and lást | béing lóng, | míddle shórt, | Ámphimá | cer
Strikes his thundering hoofs like a proud high-bred racer.

Coleridge.

CHAPTER III.

METRE.

1. When a rhythmic succession of words is divided into lines of a definite number of feet, the result is called metre. In other words, metre is a measured portion of rhythm.

2. The number of units in a line determines the name of the metre. A line of one unit is called Monómeter; of two, Dímeter; of three, Trímeter; of four, Tetrámeter; of five, Pentámeter; of six, Hexámeter; of seven, Heptámeter; of eight, Octámeter. Thus, a line of five iambuses is called Iambic Pentameter.

3. Besides these regular measures, there may be fractions of a foot at the beginning or end of a line, and sometimes in the middle. This is especially the case with lyric metres, or those adapted for singing.

4. To illustrate the various kinds of metre, the following examples are given. It should be remarked that it is very rare to find specimens of lines consisting of one unit, or more than six units, of any rhythm.

IAMBIC.

5. Iambic monometer:

Here énd
As júst
A friénd
I múst.
—*Hood.*

6. Iambic dimeter:

Becaúse | I dó |
Begín | to wóo, |
Sweet síng | ing Lárk, |
Be thoú | the clérk. |

— *Herrick.*

With added syllable:

She wépt, | sweet lá | dy,
And sáid, | in wéep | ing—

— *Rossetti.*

7. Iambic trimeter:

O lét | the sól | id gróund |
Not fáil | benéath | my féet. |

— *Tennyson.*

With added syllable:

Ere Gód | had búilt | the móun | tains
Or ráised | the frúit | ful hílls. |

— *Cowper.*

8. Iambic tetrameter:

Come líve | with mé | and bé | my lóve. |

— *Marlowe.*

This is a form frequently used; as in Milton's "L'Allegro," Tennyson's "In Memoriam," and many others.

With added syllable:

Wee, sléek | it, ców'r | in, tím | 'rous béast | ie.

— *Burns.*

9. Iambic pentameter:

A knight | there wás | and thát | a wór | thy mán. |

— *Chaucer.*

This is the most common of all English metres.

It has received the name of *heroic verse* in English, German, and Italian; and the same name is given to the iambic hexameter in French, and the dactylic hexameter in Greek and Latin. It will receive special attention in another chapter.

With added syllable:

On hélm | and hár | ness rings | the Nórse | man's hám | mer.

— *Longfellow.*

10. Iambic hexameter:

For shé | was wón | drous fáire | as án | y lív | ing wíght. |

— *Spenser.*

This is called the Alexandrine line, — as being the metre of a French poem upon the life of Alexander. It naturally divides into two trimeters; thus:

The déw | was fáll | ing fást, | the stárs | begán | to blínk. |

— *Wordsworth.*

11. Iambic heptameter:

There's nót | a jóy | the wórld | can gíve | like thát | it tákes | awáy. |

Byron.

With added syllable:

And wróught | withín | his shát | tered bráin | such qúick | poét | ic sén | ses.

— *Mrs. Browning: Cowper's Grave.*

TROCHAIC.

12. Trochaic monometer:

Spláshing
Dáshing.

— *Southey.*

13. Trochaic dimeter:

Cóuld I | cátch that |
Nímble | tráyter |
Skórnfull | Láwra |
Swíft-foote | Láwra. |

— *Campion.*

With added syllable:

Gíve the | véngeance | dúe
Tó the | váliant | créw.

— *Dryden.*

14. Trochaic trimeter:

Gó where | glóry | wáits thee. |

— *Moore.*

With added syllable:

Hóme they | bróught her | wárrior | déad.

— *Tennyson.*

Of this last, numerous examples may be found.

15. Trochaic tetrameter:

Spáce to | bréathe how | shórt so | éver. |

— *Ben Jonson.*

This is the metre of Longfellow's "Hiawatha."

With added syllable:

Ónly | knéel once | móre a | róund the | sód.

— *Mrs. Hemans.*

16. Trochaic pentameter:

Síng thee | táles of | trúe long- | párted | lóvers. |

— *Matthew Arnold.*

With added syllable:

Thínk when | é'er you | sée us | whát our | beaúty | sáith.

— *Leigh Hunt.*

17. Trochaic hexameter:

Dárk the | shríne and | dúmb the | foúnt of | sóng thence | wélling. |

— *Swinburne.*

With added syllable:

Lét us | swéar an | óath and | kéep it | wíth an | équal | mínd.

— *Tennyson.*

18. Trochaic heptameter:

Let the student find an example of this, if possible.

With added syllable:

Téll me | whát thy | lórdly | náme is | ón the | níght's
Plu | tónian | shóre.

— *Poe.*

19. Trochaic octameter:

Déar my | friénd and | féllow | stúdent, | Í would | léan
my | spírit | ó'er you. |

— *Mrs. Browning.*

ANAPAESTIC.

20. Anapæstic monometer:

On thy bánk
In a ránk.
— *Drayton.*

21. Anapæstic dimeter:

On the ém | erald máin. |
— *Shelley.*

With added syllable:

He is góne | on the móun | tain;
He is lóst | to the fór | est.
— *Scott.*

22. Anapæstic trimeter:

From the cén | tre all roúnd | to the séa |
I am lórd | of the fówl | and the brúte. |
— *Cowper.*

With added syllable:

Comes a páuse | in the dáy's | occupá | tions.
— *Longfellow.*

23. Anapæstic tetrameter:

For a fiéld | of the déad | rushes réd | on my síght. |
— *Campbell.*

With added syllable:

If they rób | us of náme | and pursúe | us with béag | les,
Give their róof | to the fláme | and their flésh | to the éag | les.
— *Scott.*

In each of these last two forms, an iambus is often substituted for the first anapæst:

Three físh | ers went sáil | ing out ín | to the wést. |
— *Charles Kingsley.*

How déar | to my héart | are the scénes | of my chíld | hood.
— *Woodworth.*

No péarl | ever láy | under Ó | man's green wá | ter.
Moore.

These last two may be scanned perfectly as consisting of amphibrachs.

24. Anapæstic pentameter:

And the sléep | in the dríed | river chán | nel where búl | rushes téll |
That the wá | ter was wónt | to go wár | bling so sóft | ly and wéll. |

— *Robert Browning.*

25. Anapæstic hexameter:

Or the léast | little dél | icate áq | uiline cúrve | in a sén | sitive nóse. |

— *Tennyson.*

26. Anapæstic heptameter:

Let the student seek an example of this.

With added syllable:

That are lít | tle of míght, | that are móuld | ed of míre, | unendúr- | ing and shád | ow-like ná | tions.

— *Swinburne.*

DACTYLIC.

27. Dactylic monometer:

Mémory!
Téll to me.

— *George Eliot.*

With added syllable:

Lów in the | gróund.

— *Campbell.*

It will be seen that this last is the same as the choriambus.

28. Dactylic dimeter:

Cánnon to | ríght of them. |

— *Tennyson.*

A form similar to this, with accents much modified, is found in several well-known poems: as Drayton's "Agincourt," and Longfellow's "Skeleton in Armor."

29. Dactylic trimeter:

Here let the student seek for an example.

With added syllable:

Wárriors and | chíefs should the | sháft or the | swórd
Píerce me in | léading the | hóst of the | Lórd.

Byron.

30. Dactylic tetrameter:

Whý art thou | dím when thy | sísters are | rádiant ? |

— *G. H. Boker.*

This is more commonly found with the last foot a trochee:

Bríghtest and | bést of the | sóns of the | mórning.

— *Heber.*

Also with a monosyllable instead of the final dactyl:

Swéet be thy | mátin o'er | moórland and | léa.

— *Hogg.*

31. Dactylic pentameter:

An example may be furnished by the student, either selected or original.

With added syllable:

Dánce the e | lástic dac | týlics with | músical | cádences | ón.

— *W. W. Story.*

32. Dactylic hexameter:

Nów with a | spríghtlier | spríinginess | boúnding in | tríplicate | sýllables. |

— *W. W. Story.*

This is an example of *pure* dactylic hexameter. The classical dactylic hexameter differs from this in having a spondee or trochee in the last foot, and allowing spondees in other places; only, the fifth foot is usually a dactyl. Thus:

Stánd like | hárpers | hóar with | béards that | rést on their | bósoms. |

— *Longfellow.*

As spondees are not easily formed in English, trochees take their place, as in the above example.

Note. — The most common of these metres will receive special attention in a later chapter.

CHAPTER IV.

VARIETY IN RHYTHM.

1. In the preceding chapters, the laws of rhythm and metre have been given as seen in their most exact and regular forms. But it is by no means necessary that they should be limited to these. Much of the charm of verse would be lost by this strict uniformity. In all languages, and especially in English, a larger freedom of movement is allowed, without changing essentially the rhythmic effect. Just as in music, added notes may be thrown into a measure, called "grace-notes," which, being played rapidly, do not disturb the regular time of the movement, so lighter syllables may be introduced in the unit of rhythm, without affecting the general flow of the accent. Then, also, silences or rests may take the place of syllables occasionally. And again, a few light syllables may occur as a sort of flourish at the beginning or end of a line, without affecting the regularly accented portion. The present chapter is devoted to these variations.

SUBSTITUTION.

2. In the first place, it is to be observed, that the same unit of rhythm is not necessarily preserved throughout an example of verse. One kind of foot may occasionally be substituted for another. In general, it is desirable that the relative place of the accent should be retained. That is, the accent should be struck regularly at the *beginning* of every foot, or at the *end* of every foot, without having necessarily

the same number of syllables in each foot. In this way, iambuses and anapæsts may interchange with each other in the same verse. Thus:

I síft | the snów | on the móun | tains belów, |
And their gréat | pines gróan | aghást: |
And áll | the níght | 'tis my píl | low whíte |
While I sléep | in the árms | of the blást. |

— *Shelley.*

Or trochees and dactyls:

Nárrŏwĭng | ín to | whére they | sát as | sémbled |
Lów vo | lúptŭoŭs | músic | wínding | trémbled. |

— *Tennyson.*

3. In iambic movement, which represents marching time, the stroke or accent, which usually comes only on the last syllable, may, at times, come equally on the first syllable. In this case, a spondee takes the place of the iambus.

Róll ón, | thóu déep | ănd dárk | blúe ó | ceăn, róll. |

— *Byron.*

Or the stroke may be omitted from each syllable, in one measure, occasionally, the time being carried on in the mind, during the interval. This gives the pyrrhic in the place of an iambus:

Nĕw líght | ĕd ŏn | ă heáv | en-kíss | ĭng híll. |

— *Shakespeare.*

Here the second foot is a pyrrhic.

Owing to the large number of particles in English, the pyrrhic is a foot of very frequent occurrence. Some writers upon verse are accustomed to mark the pyrrhic with an accent like the other feet in the line, calling it a metrical accent as distinguished from the true accent. But this leads to a sing-song, scanning movement, which detracts from the gracefulness of the natural reading. A genuine poet will always dispose the particles in his verse in such a manner, that it may be read naturally without impairing the rhythmic effect.

4. It is less easy to explain how an *inverted* foot can occur in any given rhythm. It would seem to destroy the onward flow, if the accent should suddenly be thrown upon the beginning of the foot, when it had been running prevailingly upon the end. But it is nevertheless true, that a trochee is frequently found in the place of an iambus. The law seems to be, however, that this occurs most easily and properly after a pause; that is, at the beginning of a line, or after a rest, in the middle. Thus:

> Eárth, wĭth | hĕr thóus | ănd vói | cĕs, prái | sĕs Gód. |
>
> — *Coleridge.*

> Năy, án | swĕr mé. || Stánd ănd | ŭnfóld | yŏursélf. |
>
> — *Shakespeare.*

The true explanation may therefore be, that it is like the effort made to catch the step, when one is "falling in" to marching time.

5. Besides the substitution of these more commonly used feet for each other, we sometimes find the invasion of an unusual unit of rhythm for a brief period. Thus in Browning's "How they brought the good news from Ghent to Aix," the prevailing rhythm is anapæstic, and yet an amphibrach or amphimacer may occasionally be found. Thus:

Amphibrach:

> I spráng | to the stír | rup, and Jó | ris, and hé, |
> I gálloped, | Dirck gálloped, | we gálloped | all thrée. |

Amphimacer:

> Not a wórd | to each óth | er, we képt | the great páce, |
> Néck by néck, | stríde by stríde, | never cháng | ing our pláce. |

6. It will thus be seen that the rhythmic effect may be sustained, with a great number of variations in the prevailing unit of rhythm. The movement, in English, is very free, and consists mainly in keeping up a succession of equal time-intervals, marked off by accents, generally at the beginning or

end of the intervals. There is a limit, however, to the variations. They may be carried to such an extent as to bring us perilously near to the border-line of verse. Thus:

When men were all asleep the snow came flying;
In large white flakes falling on the city brown:
Stealthily and perpetually settling and loosely lying,
Hushing the latest traffic of the drowsy town;
Deadening, muffling, stifling its murmurs failing,
Lazily and incessantly floating down and down;
Silently sifting and veiling road, roof and railing;
Hiding difference, making unevenness even,
Into angles and crevices softly drifting and sailing.

Author of The Growth of Love, London, 1880.

Although the general effect here is rhythmical, yet there are instances of partial failure, especially in the eighth line, where we feel that we are left on the shallows of prose; or, at least, at that lowest ebb of verse, which is scarcely more than rhythmical prose.

ELISION.

7. We have thus seen that the essential feature of rhythm is that the accents shall flow along easily at regular intervals, with not more than one or two unaccented syllables between. But as there are a great many unaccented syllables, in English, to dispose of, it is necessary to resort to various expedients to bring them within the required limits. One of these is called ELISION.

8. Elision, in its strict sense, is the partial or entire loss of a vowel sound at the end of a word, when the next word begins with a vowel; as, "th' earth." In this way, more syllables can be brought into a foot than by the ordinary pronunciation. Thus:

Ungráte | ful óff | ering to | *th' immór* | tal pówers. |
—*Pope.*

But in all such cases, the vowel may not be wholly omitted, but rather blended with the following. Elision, in English,

is not *required*, but is optional with the poet. In the following instance, Pope chooses to neglect it:

Tho' oft | the ear | the o | pen vow | els tire. |

SLURRING.

9. Another form of partial suppression of syllables is called SLURRING. This is a wider application of the same principle, having reference not to the *end* of a word, but to the syllables *in* a word. Slurring, in its simplest sense, is the obscuring of unimportant syllables. It is very common in ordinary conversation, as when we say, "What o'clock is it?" omitting *the* and the final consonant of the preceding word *of*. Its use, in verse, enables us to bring a larger number of light syllables into a foot, without breaking the rhythm.

10. But care should be taken not to employ it mechanically. The syllable should not be entirely omitted, but should be read trippingly, with a light and graceful blending with the following syllable. In iambic verse, for instance, it is not necessary to make every foot of two syllables, by sharply dropping out all superfluous ones, but it is much more in accordance with the true spirit of rhythm, to allow three or more syllables, if need be, rapidly bringing them in, like grace-notes in music, within the proper limits of the measure.

11. But, though a sensitive ear is the best guide, our choice is determined, after all, by the laws of euphony. Some syllables can be easily blended with those following, and others cannot. There are several classes.

First, Certain vowels, which ordinarily form syllables, may at other times perform the part of consonants, and thus unite with the succeeding vowel. Thus, *i* in *radiant* may make a syllable by itself: *ra-di-ant;* or it may be pronounced like *y*, with the next syllable: *rade-yant.* So *e* in *beauteous*, and in

general, any vowel which can make a *y* sound with the following vowel. Thus:

> The fréez | ing Tán | *ais throúgh* | a wáste | of snóws. |
>
> — *Pope.*

where the second *a* in *Tanais* is sounded like *y*.

Secondly, The consonant *w*, being also a semi-vowel having the sound *oo*, may be so pronounced as either to divide two syllables, or to blend them into one. Thus, the word *power* may be sounded in one or two syllables. In a similar way, *over* and *ever* become *o'er* and *e'er*, and *heaven*, *heav'n*.

Thirdly, A vowel may easily be slurred when it precedes or follows one of the liquids, *l*, *m*, *n*, *r*, which coalesce with the adjoining consonant; as the second *u* in *murmuring*, *i* in *ominous*, *i* in *delicate*, and final *i* in *spirit*.

Fourthly, Certain slurrings are allowable which do not follow strictly from the laws of euphony, but arise from the omission of some elements in frequent and familiar combinations of sound; as, *i' the* for *in the*, *wi' ye* for *with ye*; as "God be with ye" has been contracted into "Good-bye." So *whe'r* for *whether*, *whi'r* for *whither*. In Shakespeare, well-known prefixes are omitted; as, *'stroy* for *destroy*, *'cide* for *decide*, etc. The termination *ed* in the preterite of verbs may be sounded or not, at the option of the poet.

In some editions of the poets, the slurred vowel is omitted in the printing, and an apostrophe used to indicate its place; but this is objectionable, as it leads to a mechanical style of reading, instead of trusting to the taste of the reader.

Examples of slurring:

> The mé | *tĕŏr ŏf* | a splén | did séa | son shé. |
>
> — *Tennyson.*

> *Wárrĭŏrs ănd* | chiefs should the | shaft or the | sword.
>
> — *Byron.*

> By her | ald's voice | explain'd; | the hol | *low abyss.* |
>
> — *Milton.*

PHRASING.

12. Besides the regular rhythmical accent which occurs in each foot, an additional stress arising from emphasis may occur at irregular intervals, giving rise to what may be called phrases. These afford a pleasant variety, as in the case of overtones which play upon the surface of the fundamental or primary tone. Thus:

> Holy, holy, holy, Lord God Almighty,
> Early in the morning our song shall rise to thee.
> Holy, holy, holy, merciful and mighty!
> [*All* thy *works*] shall [*praise* thy *name*] in earth and sky and sea.
> — *Bishop Heber.*

The rhythm here is trochaic, but in addition to the trochaic rhythm, there comes in, in the last line, an extra stress upon *all* and *works*, and again on *praise* and *name*, setting off two phrases of three words each, whose occurrence heightens the pomp and swell of the movement.

Again in Browning's "Hervè Riel," in which the movement is generally anapæstic, but is frequently diversified by phrases of three syllables, like that in the preceding, we have a very different effect. In the stanza above quoted, the phrasing adds to the majestic flow of the rhythm. In "Hervè Riel," it gives the intended effect of quick spasmodic action:

> Not a minute more to wait.
> "Steer us in then, small and great!
> *Take* the *helm*, *lead* the *line*, *save* the *squad*ron!" cried its chief.

It is owing to this fact of frequent difference of stress on the accented syllables, that it seems possible at times to divide a line into feet of more than three syllables, regard being had only to the stronger stress. Thus, the following line may be divided into trochees:

> Whén the | róse was | néw in | blóssom | ánd the | sún was | ón the | híll.

Or into units of four syllables:

> Whén the | róse was new in | blóssom and the | sún was on the | híll.

EXTRA-RHYTHMICAL SYLLABLES.

13. "The general principle may be thus laid down, that one or two unaccented syllables preceding the initial accent, or following the final accent of the line, are non-essential to the rhythm, and may be added or omitted without changing the metre." — *Mayor's English Metre*, p. 94.

14. First, syllables at the beginning. It is not unusual, especially in lyric metres, for one or more syllables to come lightly in, before the first regular accent in the line. Thus:

A | lás for the | rárity |
Of | Chrístian | chárity |
Under the sun.

— *Hood.*

O young | Lochinvár | has come óut | of the Wést, |
In all | the wide bór | der his steéd | is the bést. |

— *Scott.*

In the first extract, the rhythm is dactylic, and the syllables *A* and *Of* are extra syllables thrown lightly in at the beginning of the line.

In the second, the rhythm is anapæstic, and is preceded by two extra syllables forming an iambus. This is sometimes called "a catch;" as if it were catching step with the regular rhythm.

15. But besides this case of extra syllables which are preliminary to the regular rhythm, there is another of frequent occurrence, in which what appear to be extra syllables at the beginning of a line, are really only the completion of a foot at the end of the preceding line. So the rhythm is not really interrupted, but runs on from line to line. In the same way, in music, a note wanting in the last measure of a verse is found in the first measure of the following verse. This is called *anacrusis*.

Thus, in the following examples, the initial syllables marked short will be seen to complete the final foot of the preceding line:

Knów ye the | lánd where the | cýpress and | mýrtlĕ
Ăre | émblems of | déeds that are | dóne in their | clíme,
Whĕre thĕ | ráge of the | vúlture, the | lóve of the | túrtlĕ,
Nŏw | mélt into | sóftness, now | mádden to | críme?

— *Byron.*

Cóme from deep | glén ănd
Frŏm | móuntain so | róckỹ,
Thĕ | wár-pipe and | pénnŏn
Ăre | át Inver | lóchy. |

— *Scott.*

Hígh in Val | hállă
Ă | wíndow stands | ópĕn,
Ĭts | síll is the | síow pĕaks,
Ĭts | pósts are the | wátĕr spŏuts. |

— *Kingsley.*

The | bléak wind of | Márch
Măde hĕr | trémble and | shívĕr,
Bŭt | nót the dark | árch
Nŏr thĕ | bláck flowing | ríver.

— *Hood.*

O | lóve, what | hóurs were | míne and | thíne
Ĭn | lánds of | pálm and | sóuthern | píne,
Ĭn | lánds of | pálm, of | órange | blóssŏm,
Ŏf | olive | aloe and | maize and | wine. |

— *Tennyson.*

RESTS.

16. Besides this variety of rhythm caused by additional syllables, we have another consisting in the omission of syllables at the beginning of lines, or within the line.

I trów | they díd | not párt | in scórn; |
◡ Lóv | ers lóng | betróthed | were théy. |

— *Tennyson.*

◡ Breák! | ◡ Breák! | ◡ Breák! |
On thy cóld | gray stónes, | O séa! |

— *Tennyson.*

Márch! ∪ ∪ | Márch! ∪ ∪ | Éttrĭck ănd | Téviŏtdăle!
Whý thĕ dĕil | dínna yĕ mărch | fórwărd ĭn | órdĕr?

— *Scott.*

Here the place of one or more syllables is passed over in silence. It would be indicated by a *rest* in music.

PAUSE.

17. Under this head, of variety in rhythm, comes naturally the subject of PAUSE. The flow of all speech, whether in prose or verse, is constantly interrupted by the breaks which are necessary to indicate the ending of words, phrases, and sentences. Therefore, just as the accents of ordinary speech have to be so managed, in verse, as to meet the requirements of the rhythm, in like manner, the natural pauses must be arranged so as to aid in the rhythmical effect.

CAESURA OF THE FOOT.

18. *First,* of the pause after *words.* If, in every case, the end of a foot should coincide with the end of a word, the rhythmic effect would be very monotonous. Thus:

And swims, | or sinks, | or wades, | or creeps, | or flies. |

— *Milton.*

Puts forth | an arm, | and creeps | from pine | to pine. |

— *Tennyson.*

To prevent this, there must be frequent ending of a word before the foot is completed. Thus:

With ro | sy slen | der fin | gers back | ward drew. |

— *Tennyson.*

This is called, in classical language, the *cæsura of the foot.* That is, the cutting of the foot into sections.

CAESURA OF THE LINE.

19. Next, of the pause after *phrases.* In ordinary speech, a long sentence is frequently broken up by natural divisions in the sense. If none of these divisions should occur in verse,

or if they should occur only at the end of lines, the sameness would be a serious defect in the rhythm. Variety arises from the occurrence of rhythmical pauses in the line, corresponding with the logical pauses in the meaning. This is called *cæsura of the line.*

The tendency is, at first, for this cæsura to occur near the middle of the line:

Come live | with me || and be | my love. |
—*Marlowe.*

The cæsura of the line is here marked with two short vertical lines.

And smooth or rough || with them is right or wrong.
—*Pope.*

The dew was falling fast, || the stars began to blink.
—*Wordsworth.*

There's not a joy the world can give || like that it takes away.
—*Byron.*

Saw the vision of the world, || and all the wonder that would b
—*Tennyson.*

Dear my friend and fellow-student, || I would lean my spirit o'er you.
—*Mrs. Browning.*

20. But variety requires that even this should be changed. Especially is this the case in iambic pentameter. Says Cowper: "The writer in this kind of metre, in order that he may be musical, must exhibit all the variations, as he proceeds, of which ten syllables are susceptible. Between the first and the last, there is no place at which he must not occasionally pause, and the place of the pause must be continually shifted."

The following examples show the cæsura occurring in every place, from the first syllable to the ninth:

Not to me returns
Day, || or the sweet approach of ev'n or morn.
—*Milton.*

For the time I study
Virtue, || and that part of philosophy.
— *Shakespeare: Taming of the Shrew.*

For it of honor and all virtue is
The root, || and brings forth glorious flowers of fame.
— *Spenser: Faerie Queene.*

Assassins || and all flyers from the hand
Of justice, || and whatever loathes a law.
— *Tennyson.*

From branch to branch the smaller birds with song
Solaced the woods || and spread their painted wings.
— *Milton.*

A daring pilot in extremity,
Pleased with the danger, || when the waves went high.
— *Dryden.*

Endeavor thus to live; || these rules regard.
— *Wordsworth.*

Not less Geraint believed it, || and there fell
A horror on him.
— *Tennyson.*

To him who in the love of Nature holds
Communion with her visible forms, || she speaks
A various language.
— *Bryant.*

Loud as from numbers without number, || sweet
As from blest voices, uttering joy.
— *Milton.*

In very long lines the cæsura is almost indispensable. The presence and the want of it are well illustrated in these two lines from "Locksley Hall:"

Comrades, leave me here a little, || while as yet 'tis early morn.

Many a night from yonder ivied casement ere I went to rest.

The movement in the last line seems labored and exhausting.

21. At the place of the cæsura in the line, there sometimes occurs an extra syllable; the cæsura falls sometimes before and sometimes after this syllable. In Bryant's "Waiting by

the Gate," we find the extra syllable occurring sometimes before and sometimes after the cæsural pause. Thus:

Beside | a mass | ive gate | way, || | built up | in years | gone by, |
Upon | whose top | the clouds | || in | eter | nal shad | ow lie, |
While streams | the eve | ning sun | shine || on qui | et wood | and lea, |
I stand | and calm | ly wait | || till | the hin | ges turn | for me. |

Here each line contains six iambuses with an extra syllable after the first three feet. Throughout the entire poem, the pause falls sometimes before and sometimes after tra syllable. To show that this peculiarity is not d by dividing the lines in the middle, as is sometimes e, it is only necessary to make the division. Thus:

Beside | a mass | ive gate | way
Built up | in years | gone by, |
Upon | whose top | the clouds | in
Eter | nal shad | ow lie |

The structure of the entire poem is so regular, that there is no reason why the first and third lines of this last quatrain should not be treated alike. It is possible to carry the final *in* of the third line over to the fourth as an *anacrusis;* but it is not possible to carry *way* of the first line over to the second line, in a similar manner. In short, there is an extra syllable in each series of six iambuses, and the cæsural pause does fall sometimes before and sometimes after this extra syllable. It was doubtless as a continuous movement of six iambuses that the metre was conceived in the mind of the writer.

END-STOPPED AND RUN-ON LINES.

22. A pause naturally takes place, also, at the end of a line, simply because it *is* a line; that is, because it is the first distinguishing mark of the *metre*, as different from rhythmical prose. In reading verse, some slight recognition of the end of the line should always be made; otherwise there would be

no reason for the division into lines. But it would be very wearisome if the sense should require a logical pause, also, at the end of each line. A pleasing relief is afforded by carrying on the meaning, occasionally, from one line to the next, without rhetorical pause. Thus:

> Or if Sion hill
> Delight thee more, and Siloa's brook that flowed
> Fast by the oracle of God: — I thence
> Invoke thy aid. — *Milton.*

Indeed, this has become so decided an evidence of improved taste, that it has been adopted as one test, among others, to distinguish between the earlier and the later plays of Shakespeare. It has been shown that he was much limited, at first, by stopping the sense with the line, but as he advanced in ease of composition, he more frequently carried the meaning over to the following line. Thus the critics speak of END-STOPPED and RUN-ON LINES, respectively. Attention will be paid to this in a later chapter.

CHAPTER V.

VARIETY IN METRE.

1. UNDER this head may be included all the facts relating to the length, correspondence, and grouping of lines. The names of the regular metres, in each kind of rhythm, from one measure up to eight, have already been given in the third chapter. But it is frequently the case that lines in the same poem vary in metre. Lines of the same or of different numbers of units may be grouped together, with more or less of regularity in their correspondence.

The simplest combination of lines related to one another is the *couplet.* This consists of two consecutive lines, usually rhyming together; as

> Know, then, this truth, enough for man to know,
> Virtue alone is happiness below.
>
> — *Pope: Essay on Man.*

Three such lines constitute a *triplet.*

> Distrustful sense with modest caution speaks,
> It still looks home, and short excursions makes;
> But rattling nonsense in full volleys breaks.
>
> — *Pope: Essay on Criticism.*

2. Couplets and triplets usually make part of a continuous and undivided poem. When a poem is divided into groups characterized by a definite structure and arrangement, such groups are called *stanzas,* or, in common speech, *verses.*

Stanzas of three lines. Of equal length:

> A still small voice spake unto me,
> "Life is so full of misery,
> Were it not better not to be?"
>
> — *Tennyson.*

Of unequal length:

> Calm Capri waits,
> Her sapphire gates
> Beguiling to her bright estates.
>
> — *T. B. Read.*

3. Stanzas of four lines.

A stanza of four lines is technically known as a *quatrain.* The lines may be of any rhythm and of any length, and with various kinds of correspondence. The rhymes may occur only in the second and fourth lines, or in the first and third, also; or the first and fourth may rhyme together, and the second and third. This last is the kind of stanza used in Tennyson's "In Memoriam:"

> I hold it truth with him who sings
> To one clear harp in divers tones,
> That men may rise on stepping-stones
> Of their dead selves to higher things.

4. To designate the order of rhymes in a stanza, the first letters of the alphabet are usually employed, each letter denoting the same rhyme-sound wherever it occurs. Thus, in the stanza last given, the rhyme-order would be described as *a b b a.* It is customary, also, as far as is practicable, to *indent,* or set in, those lines which rhyme together, at equal distances from the left-hand margin. This, too, is illustrated in the stanza given above.

5. At this point, we may properly give the names of metres usually employed in hymns.

Common metre. Iambic tetrameter and trimeter:

> I sing the mighty power of God,
> That made the mountains rise;
> That spread the flowing seas abroad
> And built the lofty skies.
>
> — *I. Watts.*

Long metre. Iambic tetrameter:

O thou to whom in ancient time
The lyre of Hebrew bards was strung,
Whom kings adored in songs sublime,
And prophets praised with glowing tongue.

— *J. Pierpont.*

Short metre. Iambic trimeter, with tetrameter in third line:

O everlasting Might!
My broken life repair;
Nerve thou my will and clear my sight,
Give strength to do and bear.

— *H. Bonar.*

Eights and sevens. Trochaic tetrameter, and trimeter with added syllable:

Love divine, all love excelling,
Joy of heaven, to earth come down;
Fix in us thy humble dwelling;
All thy faithful mercies crown.

— *C. Wesley.*

Sevens. Trochaic trimeter, with added syllable:

Slowly, by God's hand unfurled,
Down around the weary world
Falls the darkness. Oh, how still
Is the working of his will!

— *W. H. Furness.*

Eights, sevens, and four. Trochaic tetrameter, trimeter with added syllable, and dimeter in fifth line:

Open now the crystal fountain
Whence the healing waters flow;
Let the fiery, cloudy pillar
Lead me all my journey through.
Strong Deliverer!
Be thou still my strength and shield.

— *William Williams.*

Sevens and sixes. Iambic trimeter, with added syllable in first and third lines:

Before him on the mountains
  Shall Peace, the herald, go,
And Righteousness in fountains
  From hill to valley flow.
— *J. Montgomery.*

Sixes and four. Iambic trimeter and dimeter:

My country, 'tis of thee,
Sweet land of liberty,
  Of thee I sing;
Land where my fathers died,
Land of the pilgrim's pride,
From every mountain side
  Let freedom ring!
— *S. F. Smith.*

Tens. Iambic pentameter:

Abide with me! fast falls the eventide;
The darkness deepens; Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, oh, abide with me!
— *H. F. Lyte.*

Elevens. Anapæstic trimeter preceded by iambus:

Let goodness and mercy, my bountiful God,
  Still follow my steps till I meet thee above!
I seek by the path which my forefathers trod,
  Through the land of their sojourn, thy kingdom of love.
— *J. Montgomery.*

Hallelujah metre. Four lines of iambic trimeter, and four lines of iambic dimeter:

Upward I lift mine eyes;
  From God is all my aid:
The God that built the skies
  And earth and nature made.
    God is the tower
      To which I fly;
      His grace is nigh,
    In every hour.
— *I. Watts.*

Other hymn metres might be mentioned, but the above are those most commonly employed.

6. Of four-line stanzas, with varying number of units, the following may serve as examples:

> Whither, midst falling dew,
> While glow the heavens with the last steps of day,
> Far through the rosy depths dost thou pursue
> Thy solitary way?
>
> — *Bryant.*

> There is a calm for those who weep,
> A rest for weary mortals found,
> Who softly lie and sweetly sleep,
> Low in the ground.
>
> — *Campbell.*

7. Stanzas of five lines:

> O that I were an orange tree,
> That busy plant!
> That I might always laden be,
> And never want
> Some fruit for him that dresseth me.
>
> — *George Herbert.*

Or (unrhymed and rare):

> Tears, idle tears, I know not what they mean;
> Tears from the depths of some divine despair,
> Rise in the heart and gather to the eyes,
> In looking on the happy autumn fields,
> And thinking of the days that are no more.
>
> — *Tennyson.*

8. Of six lines:

> O what a sight it was, wistly to view,
> How she came stealing to the wayward boy!
> To note the fighting conflict of her hue,
> How white and red each other did destroy!
> But now her cheek was pale, and by and by
> It flashed forth fire, as lightning from the sky.
>
> — *Shakespeare: Venus and Adonis.*

9. Of seven lines:

So like a man of armës and a knyght,
  He was to sen, fulfild of heigh prowesse;
For bothe he hadde a body and a myght
  To don that thyng, as wele as hardynesse;
  And eke to sen him in his gere him dresse,
So fressh, so yong, so weldy semëd he,
It was a heven upon him for to se.

— *Chaucer: Troylus and Criseyde.*

This stanza has been called the Rhythm Royal, or short Chaucerian stanza. The rhyme order is *a b a b b c c.*

10. Of eight lines:

Half a league, half a league,
  Half a league onward,
All in the valley of Death
  Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said.
  Into the valley of Death,
Rode the six hundred.

— *Tennyson: Charge of the Light Brigade.*

Also of eight lines:

Off Hercules, the sovereyn conquerour,
Syngen his werkes, laude, and heigh renoun;
For in his tyme of strengthe he was the flour.
He slow, and rafte the skyn of the leoun;
He of Centaurus leyde the boost adoun;
He Arpies slow, the crueel bryddes felle;
He golden apples refte of the dragoun;
He drow out Cerberus, the hound of helle.

— *Chaucer: The Monk's Tale.*

The rhyme order is *a b a b b c b c.* Spenser adds the Alexandrine to this, and makes the following, called the Spenserian stanza.

11. Of nine lines:

A lovely Ladie rode him faire beside,
  Upon a lowly Asse more white than snow,
Yet she much whiter; but the same did hide
  Under a vele, that wimpled was full low;
  And over all a black stole shee did throw;
As one that inly mourned, so was shee sad,
  And heavie sat upon her palfrey slow:
Seemed in heart some hidden care she had,
And by her, in a line, a milke-white lamb she lad.

— *Spenser.*

This Spenserian stanza, it will be seen, consists of eight lines of iambic pentameter, followed by a line of iambic hexameter, or an Alexandrine. The rhyme-order is *a b a b b c b c c.* It is the stanza used in Byron's "Childe Harold," Burns's "Cotter's Saturday Night," and Keats's "Eve of St. Agnes."

Also of nine lines:

To whom shal I then pleyn of my distresse?
Who may me helpe? Who may my harm redresse?
Shal I compleyn unto my lady fre?
Nay, certes, for she hath such hevynesse
For fere, and eke for wo, that, as I gesse,
In lytil tyme hit wol her bane be;
But were she safe hit were no fors of me!
Alas, that ever lovers mote endure,
For love, so many a perilouse aventure!

— *Chaucer: Complaint of Mars.*

This is known as the long Chaucerian stanza. It differs from the short Chaucerian by the addition of lines second and fifth; making the rhyme order, *a a b a a b b c c.*

THE CANTO.

12. This is the most comprehensive division of a poem. It is not a stanza, but a collection of stanzas. Byron's "Childe Harold" is divided into cantos.

THE SONNET.

13. The sonnet is not a stanza, but a poem complete in itself. It consists of fourteen lines in iambic pentameter. It was introduced into our language from the Italian, but has since been modified. In the strict, or Italian form, it separates into two parts, — the first eight lines being called the *octave*, and the last six the *sestette*. There are but two rhyming sounds in the octave, — *a b b a a b b a*. In the sestette there is more liberty in the rhymes; there may be two or three rhyming sounds, in either of the following orders: *c d c d c d;* or *c d e c d e*. It is not considered correct, in this strict form, for the sestette to rhyme in couplets, although Milton adopts this method. In this strict, or legitimate sonnet, a change of sentiment was made in passing from the octave to the sestette.

The modified form of the sonnet does not break up into two sections, as in the Italian, but carries the thought and sentiment on towards a climax at the end. It also allows more liberty in the rhymes. Thus, in Surrey and in Shakespeare, we have the following order: *a b a b c d c d e f e f g g*.

The sonnet has been written in English for three hundred years, and by the best poets. We need mention only those of Wyatt, Surrey, Daniel, Spenser, Shakespeare, Milton, Wordsworth, Keats, and Mrs. Browning. The following will serve as examples:

When to the sessions of sweet silent thought,
  I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
  And with old woes new wail my dear time's waste;
Then can I drown an eye, unused to flow,
  For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
  And moan the expense of many a vanish'd sight;

Then can I grieve at grievances foregone,
  And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
  Which I new paid as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored, and sorrows end.

— *Shakespeare.*

It is a beauteous evening, calm and free;
The holy time is quiet as a Nun,
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the Sea.
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder — everlastingly.
Dear Child! dear Girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine;
Thou liest in Abraham's bosom all the year,
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

— *Wordsworth.*

THE ODE.

14. The ode may be said to be the most comprehensive metrical group known in English. It may consist of any number of lines, with any number of units in a line, but all bound together in a symmetrical whole. Gosse defines it as "any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose, and dealing progressively with one dignified theme." It is usually divided into stanzas of unequal length. As good examples of the ode, we may cite Wordsworth's "On Immortality," Coleridge's "To France," Tennyson's "On the Death of the Duke of Wellington," Bayard Taylor's "National Ode," and Lowell's "Commemoration Ode."

15. The *Pindaric Ode* is so named from the Grecian poet Pindar. It consists of nine stanzas in iambic rhythm. The

stanzas vary in length and arrangement of lines, as commonly in the ode. Its peculiarity is that the following named stanzas repeat the same form and arrangement of lines; the first, fourth, and seventh stanzas are alike; also the second, fifth, and eighth; and the third, sixth, and ninth. A good example of this, in English, is "The Progress of Poesy," by the poet Gray.

16. The length of an ode renders it impracticable to give an example entire, and the following stanza from Wordsworth's "Immortality" must suffice:

Our birth is but a sleep and a forgetting;
  The Soul that rises with us, our life's star,
Hath had elsewhere its setting,
  And cometh from afar.
    Not in entire forgetfulness,
    And not in utter nakedness,
But trailing clouds of glory do we come
From God who is our home.
    Heaven lies about us in our infancy!
Shades of the prison house begin to close
    Upon the growing boy;
But he beholds the light and whence it flows,
    He sees it in his joy;
The youth, who daily farther from the East
Must travel, still is Nature's priest,
    And by the vision splendid
    Is on his way attended;
At length the man perceives it die away,
And fade into the light of common day.

CHAPTER VI.

RHYME.

1. We have, thus far, treated of *rhythm* as the chief feature of English verse. We notice most the *movement* produced by the *accents*. But the *quality of sounds* also attracts attention. First of all, similarity of sounds strikes the ear. Syllables beginning alike or ending alike were early used to mark off the metre, as the accents mark off the rhythm. In Anglo-Saxon verse, the initial sounds of certain accented syllables were employed in this way. This was known as *Rime*. This form of rhyme is now called Alliteration, and will be described in Chapter VII.

2. The word, now commonly spelled *Rhyme*, is limited to similarity of vowel-sounds, most frequently used to mark the ends of lines, and thus to indicate the metre. To some minds, rhyme seems essential to verse. In French poetry, it is always used; in classical Greek and Latin, seldom, if ever. In English, it may or may not be employed, at the option of the poet. Verse without rhyme is called *blank verse*. Blank verse may be written in any kind of metre, but is mostly confined to iambic pentameter; as in epic poetry, by Milton, and in dramatic, by Shakespeare.

3. *Proper* rhymes require four conditions:

First, the *vowel sounds* must be *alike;* thus, *now* and *plough* rhyme together, but *do* and *go* do not.

Secondly, the sounds before the vowels must be unlike; *light* and *bright* are proper rhymes; but not *right* and *write*.

Thirdly, the sounds after the vowel sounds must be alike: thus, *weak* and *pique*; but not *seen* and *team*.

Fourthly, the syllables must be similarly accented; *cíty* and *chárity* do not rhyme, though *cíty* and *píty* do, or *chárity* and *párity*. *Cíty* and *defý* do not rhyme, as *defý* and *complý* do.

4. But a syllable having a secondary accent is sometimes made to rhyme with one similarly situated, having a primary accent; as in the last syllable of the following words, found in Milton: *begán* and *óceán*, *thróne* and *contemplátiŏn*.

5. Rhyme between final syllables is called *single*, or *masculine* rhyme; between penultimate syllables, *double*, or *feminine*; as *holy*, *slowly*. The rhyme may fall even farther back, on the antepenult, as *importunate*, *unfortunate*.

6. An *identical* rhyme is one in which the syllables coincide in sound throughout; as in *pain* and *pane*. Such rhymes are, in general, not regarded as allowable, but instances of them may be found in some of the best poets. Thus Lowell has *wholly* and *holy*, Milton *Ruth* and *ruth*, Tennyson *eave* and *eve*. Some authorities lay down a rule that the aspirate *h* at the beginning of a syllable is not enough to prevent two syllables from forming an *identical* rhyme; but this is generally disregarded. Thus Milton rhymes *high* and *I*, *harms* and *arms*.

7. But, besides proper, or perfect, rhymes, others are sometimes found in good writers, in which the conditions are not wholly fulfilled; as in *love* and *prove* (Marlowe). Indeed, it is hard to determine the limit between rhymes that are allowable, and those that are unallowable, if we regard the usage of some of our most esteemed poets. Thus Pope has *light*, *wit*; *Jove*, *love*; *good*, *blood*; *care*, *war*. Gray, *towers*, *adores*;

bent, constraint; lost, coast. Burns, *startle, mortal; censure, answer; sent you, memento.* Coleridge, *clasping, aspen.* Longfellow, *abroad* and *accord.* The widest liberty, perhaps, which has been taken by any serious poet, may be found in the writings of Mrs. Browning; as, *fringes, inches; human, common; turret, chariot; angels, candles; conquer, anchor; vigil, eagle; glory, doorway; Goethe, beauty.*

8. In humorous poetry there is still greater liberty. Much use is made of two-syllable and even three-syllable rhymes. Thus in "Hudibras," *inclined to, mind to; disparage, plum porridge; drum beat, combat; ecclesiastic, a stick.* In the "Ingoldsby Legends," *paws off, he, philosophy; sully verse, Gulliver's; suffice at her, eyes at her;* etc.

9. It must not be thought, however, that these double and triple rhymes are used exclusively in comic poetry. In Tennyson's "Ode on the Death of the Duke of Wellington," the double rhyme is freely used; as *wrought for, fought for.* So in Hood's pathetic poem of the "Bridge of Sighs:" *unfortunate, importunate; scrutiny, mutiny; evidence, eminence.* To these, we may add the following from Mrs. Browning:

> Let us sit on the thrones
> In a purple sublimity,
> And grind down men's bones
> To a pale unanimity!

10. It is to be observed that in any but comic poetry, forced rhymes are objectionable; also, bringing into close proximity two pairs of rhymes which are nearly alike in vowel-sounds; as *name, fame,* contiguous to *vain, stain.* It is good practice, to seek, occasionally, for possible rhymes to certain words which are capable of but few rhymes.

11. A modified form of rhyme, borrowed from other languages, is called *assonance.* In this the similarity is wholly

in the vowel sounds, the beginning and end of the syllable being disregarded. Thus, in George Eliot's "Spanish Gypsy:"

> Maiden crowned with glossy *blackness*,
> Lithe as panther forest-*roaming*,
> Long-armed naiad, when she *dances*,
> On a stream of ether *floating*.

12. Having thus described the character of rhyme in general, the next point we have to consider is its place in the metre. Its first and simplest use is at the end of lines. For example:

In couplets:

> Sweet was the sound when oft at evening's close,
> Up yonder hill the village murmur rose.
>
> — *Goldsmith.*

In triplets:

> 'Tis life whereof our nerves are scant,
> O life, not death, for which we pant,
> More life, and fuller, that we want.
>
> — *Tennyson.*

In quatrains, the second and fourth lines alone may rhyme;

> And now the storm-blast came, and he
> Was tyrannous and strong;
> He struck with his o'ertaking wings,
> And chased us south along.
>
> — *Coleridge.*

Or the first and third also:

> Hast thou from the caves of Golconda, a gem
> Pure as the ice-drop that froze on the mountain?
> Bright as the humming-bird's green diadem,
> When it flutters in sunbeams that shine through a fountain?
>
> — *Keats.*

Or, the first may rhyme with the fourth, and the second with the third:

I sometimes hold it half a sin,
  To put in words the grief I feel,
  For words, like nature, half reveal
And half conceal the soul within.

— *Tennyson.*

The whole of "In Memoriam" is written in this form, and it is also found in Ben Jonson, Lord Herbert of Cherbury, and others.

Still another form is *a a b a:*

I sent my Soul through the Invisible,
Some letter of that After-life to spell:
  And by and by my Soul returned to me,
And answered, "I Myself am Heaven and Hell."

— *Omar Khayyám: transl. by Fitzgerald.*

13. As we pass into stanzas of more than four lines, we find a wider variety in the order of rhymes, some of which are described under the stanzas in which they occur; as in the Rhythm Royal, the Sonnet, Foreign Forms, etc. In the Ode, and such poems as Emerson's "Threnody," and Longfellow's "Rain in Summer," the end rhymes occur at widely varying distances from each other.

14. But rhymes are by no means confined to the end of lines. They may be in the middle:

And now there came both mist and snow,
  And it grew wondrous cold,
And ice mast *high* came floating *by*,
  As green as emerald.

— *Coleridge.*

The splendor *falls* on castle *walls*
  And snowy summits old in story;
The long light *shakes* across the *lakes*,
  And the wild cataract leaps in glory.

— *Tennyson.*

Even these, coming at definite division points of the line, are much the same as end-rhymes. But there may be a larger freedom still:

Hark! hark! the *lark* at heaven's gate sings.
— *Shakespeare.*

The snowy-*banded*, delicate-*handed*, dilett*ante* priest intone.
— *Tennyson.*

Can *ever* diss*ever* my soul from the soul.
— *Poe.*

And the *lark's heart's* outbreak tuneless.
— *Browning.*

These may be said to partake more of the nature of assonance than of rhyme.

15. A curious poem by Hood has three rhyming words at the end of each line:

'Tis eve, and from the dark park, hark!
The signal of the setting sun, one gun.

Of a different character is the poem by George Herbert, in which the rhyming syllable is twice decapitated of its initial sound:

I blesse thee Lord, because I grow
Among thy trees, which, in a row,
To thee both fruit and order ow.

What open force or hidden charm
Can blast my fruit, or bring me harm,
While the inclosure is thine arm?

Inclose me still, for fear I start;
Be to me rather sharp and tart,
Than let me want thy hand and art.

When thou dost greater judgements spare,
And with thy knife but prune and pare,
Ev'n fruitful trees more fruitful are.

Such sharpnes shows the sweetest frend;
Such cuttings rather heal than rend;
And such beginnings touch their end.

In the following from Mrs. Browning's "Drama of Exile," the first and fifth lines rhyme together, the second and sixth, third and seventh, fourth and eighth:

Exiled human creatures,
Let your hope grow larger;
Larger grows the vision
Of the new delight:
From this chain of Nature's
God is the discharger,
And the Actual's prison
Opens to your sight.

16. An ingenious example of complicated rhyming is seen in the verses given below. The poem is entitled "A Pastoral," by A. J. Munby, of London. The rhyme order may be indicated thus:

.....*a*.....*b*
.....*b*.....*c*
.....*d*.....*e*
.....*e*.....*c*

.....*a*.....*f*
.....*f*.....*g*
.....*d*.....*h*
.....*h*.....*g*

Two stanzas are needed to complete the scheme. It will be seen that the end rhyme of the first line becomes the middle rhyme in the second line; and the end rhyme of the third line becomes the middle rhyme of the fourth line. Not only so, but the middle rhymes of the first and third lines of the first stanza become the middle rhymes of the first and third lines of the second stanza.

I sat with Doris, the shepherd maiden;
Her crook was laden with wreathed flowers;
I sat and wooed her through sunlight wheeling,
And shadows stealing for hours and hours.

And she my Doris, whose lap encloses
  Wild summer roses of faint perfume,
The while I sued her, kept hushed, and harkened,
  Till shades had darkened from gloss to gloom.

A. J. Munby (See Appendix).

17. Another order of rhymes which has been sometimes used in English is the *terza rima* of Dante. In a series of triplets the rhyme order is *a b a — b c b — c d c — d c d*, etc. Thus in Shelley's "Ode to the West Wind:"

O wild West Wind, thou breath of Autumn's being,
  Thou from whose unseen presence the leaves dead
Are driven like ghosts from an enchanter fleeing,

  Yellow and black and pale and hectic red,
Pestilence-stricken multitudes! O thou
  Who chariotest to their dark wintry bed.

Other combinations of rhyme will appear in the chapter on Foreign Forms of Verse.

CHAPTER VII.

ALLITERATION.

1. ALLITERATION is a kind of rhyme. It is a similarity of sound at the beginning of syllables, rather than at the end. It is the repetition of the same or similar consonants (sometimes vowels), usually at the beginning of syllables. It is partly instinctive and partly intentional. Under strong emotion, there is a tendency to use words having the same initial consonant; as "yon *p*oor *p*itiful *p*ettifogger." Seeing the effect of this, the artifice is employed in shaping proverbs and maxims, which shall cling to the memory. "*F*ast bind, *f*ast *f*ind." "*T*ime and *t*ide wait for no man." "When the *w*ine is in, the *w*it is out."

2. This mode of utterance seems to be especially pleasing to people of the Anglo-Saxon stock, if we may judge by the headings of newspaper columns in our own day. In genuine Anglo-Saxon verse, it was the distinguishing characteristic. Rhyme of the ordinary kind was seldom used, and there was no nice division of the line into feet. But the rhythm was strongly marked by accent. The line was divided into two sections, and in each section there were two strongly marked accents. To aid the ear in determining the accents, similar letters[1] were employed to distinguish the accented syllables. That letter was given by the *first* accented syllable in the *second* section; with this always corresponded *one*, and might correspond *two*, of the accented syllables in the first section.

[1] *Letter* is used here only as a sign of *sound*.

The letter in the second section was called the *chief letter*, and in the first section, the *sub-letter*. It might be either a consonant or a vowel. Thus:

> *F*rumsceaft *f*ira || *f*eorran reccan.
> (The origin of man from far relate.)

This method was still retained after Anglo-Saxon verse had given place to Early English; as in the famous poem entitled "The Vision concerning Piers the Plowman:"

> In a *s*omer *s*eason || when *s*oft was the sonne.

Even as late as 1600 A.D. we find the following:

> *S*itting by a river's *s*ide, ||
> Where a *s*ilent *s*tream doth glide,
> *M*use I did of *m*any things, ||
> That the *m*ind in quiet brings.
> — *Greene.*

Even after this strict system had gone out of date, the habit of alliteration still continued, and has never lost its charm for the English ear. Witness the opening of Tennyson's "Elaine:"

> E*l*aine the fair, E*l*aine the *l*ovab*l*e,
> E*l*aine the *l*i*l*y maid of Asto*l*at.

3. But it needs to be particularly noticed that the beauty of alliteration consists in its spontaneousness, or at least in some natural correspondence between the sounds and the ideas or sentiments which they express. It is comparatively easy to string together a series of words beginning with the same letter, without regard to their peculiar expressiveness. This is merely mechanical work, as in the curious piece of verse, in which the first line consists of words all beginning with *a*, and the second of words beginning with *b*, and so on through the alphabet:

> An Austrian army awfully arrayed,
> Boldly by battery besieged Belgrade, etc. (See Appendix.)

This hardly deserves the title of what Churchill calls

Apt alliteration's artful aid.

Much of the alliteration in Early English was not much better than this, and so it is not strange that both Chaucer and Shakespeare ridiculed this excessive and mechanical use of it:

> But trusteth wel I am a sotherne man;
> I cannot geste *rom*, *ram*, *ruff*, by my letter.
> — *Prol. Persone's Tale.*

> Whereat with *b*lade, with *b*loody *b*lameful *b*lade,
> He *b*ravely *b*roached his *b*oiling *b*loody *b*reast.
> — *Midsummer Night's Dream, Act V., Scene* 1.

4. In making this criticism it is not meant that alliteration should receive no deliberate attention on the part of the poet, and should be left wholly to spontaneous utterance. As in the use of all the forms in the art of versification, reason may avail itself of the promptings of instinct, but only such employment should be made of the form as would seem to have sprung naturally from the demands of the sentiment. An illustration may be drawn from our greatest modern master of the art of poetry, whose taste is usually unexceptionable in such matters. In Tennyson's "Dream of Fair Women," the expression "*b*old *b*lack eyes" heightens the feeling intended to be conveyed; but in the same poem, in "*b*row-*b*ound with *b*urning gold," no especial force seems to be added by the alliteration.

5. The following examples appear to be genuinely effective:

> Hear the loud alarum bells;
> Brazen bells!
> What a *t*ale of *t*error now their *t*urbulency *t*ells.
> — *Poe.*

> The *sh*rill-edged *sh*riek of a mother divide the *sh*uddering night.
> — *Tennyson.*

The *l*isp of *l*eaves and *r*ipple of *r*ain.
— *Swinburne.*

Under his spurning feet the road,
Like an *arr*owy *Al*pine *r*iver *fl*owed.
— *T. B. Read.*

The *m*oan of doves in i*mm*e*m*orial el*m*s,
And *m*ur*m*uring of i*nn*u*m*era*bl*e *b*ees.
— *Tennyson.*

Smothered it within my *p*anting *b*ulk,
Which almost *b*urst to *b*elch it in the sea.
— *Shakespeare: Richard III.*

That *b*ubble they were *b*ent on *b*lowing *b*ig,
He had *b*lown already till he *b*urst his cheeks.
— *Browning.*

That the rude *s*ea grew *c*ivil at her *s*ong,
And *c*ertain *s*tars shot madly from their *s*pheres,
To hear the *s*ea-maid's mu*s*ic.
— *Shakespeare: Midsummer Night's Dream.*

6. It will be noticed, of course, that it is not necessary that the same letter should be used, if the sound is the same; as, in the last example, *c* and *s* are interchangeable. Indeed, we may go farther and say that consonants of the same class may be used for each other, as the labials *p* and *b*, and the dentals *t* and *d*. This is sometimes called "disguised" alliteration.

7. It is not well, however, to attempt a too curious search for alliteration, as one may easily discover instances never suspected by the writer, and without special significance. But we can hardly go amiss in attributing the charm of the following extract to something more than "giddy cunning," and believing it to have sprung from "the hidden soul of harmony:"

Or sweetest Shakespeare, Fancy's child,
*W*arble his native *w*ood-notes *w*ild.
And *e*ver against *e*ating cares,
*L*ap me in soft *L*ydian airs,

*M*arried to i*mm*ortal verse;
*S*uch as the *m*eeting *s*oul *m*ay pierce
In *n*otes with ma*n*y a winding bout
Of *l*inked sweetness *l*ong drawn out,
*W*ith *w*anto*n* hee*d* and gi*dd*y cu*nn*ing,
The *m*elting voice through *m*azes running,
Un*t*wis*t*ing all the chains that *t*ie
The *h*idden soul of *h*armony.

— *Milton: L'Allegro.*

CHAPTER VIII.

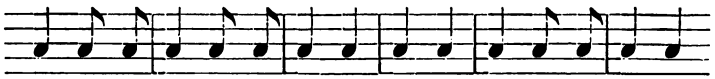
QUANTITY.

1. It was stated in the first chapter, that while rhythm in the Greek and Latin languages depended on *quantity*, in English it depends upon *accent*. For a fuller understanding of this difference, it seems necessary to explain more clearly the nature of Quantity.

2. In the earliest times, poetry, or verse, was sung, rather than read. It sprang up, probably, before there was any written language. Under the influence of religious or warlike excitement, the primitive people were moved to utter their devotion, or celebrate their victories, in words and tones that naturally took on the rhythmic pulsations of emotion. In a rude dance or march about the altar, their voices kept time to the beating of their feet. So, however imperfect the melody or the meaning, the *measure* was, of necessity, very regular. Their steps were all of equal length. The same *quantity* of time was occupied by each. Their verse, then, was a sort of monotonous chant.

3. This idea of verse continued to prevail for many centuries. It was associated in the popular mind with *music* rather than with *speech*. Its tones were not the natural tones of conversation, varying constantly in rapidity of utterance, but were alternately long and short, in regular pulsations. There was probably, also, some difference in pitch, and in force, of sound, but these were incidental only. The chief feature which caught the ear, and marked the rhythm, was the recur-

rence of the long-drawn syllables. Thus, the first line of Virgil's Æneid, instead of being read with the natural vivacity of common speech, was doubtless sounded with somewhat of the following effect:



Ar - ma vi - rum-que ca - no Tro - jæ qui pri - mus ab o - ris

Here every syllable had its exact length or quantity of time taken in pronouncing it. Let the syllable *Ar*, with its quarter note, occupy half a second; then *ma* and *vi* would each occupy quarter of a second, and the whole of the first measure would occupy a second. The same time was given to each measure.

4. *Quantity* of time, therefore, was the basis of the ancient rhythm. Each measure had its exact time, and each syllable in the measure had its proportionate part of that time. Every syllable in the language, for purposes of metre, was either long or short. A long syllable occupied twice the time of a short one. A syllable was constituted long, either by the nature of its vowel, or by having two or more consonants following its vowel. So general and established were these rules, that one may go through an entire poem of thousands of lines, as, for example, the Iliad or the Æneid, and prove the long or short quantity of every syllable contained in it, making allowance only for the few exceptions which are necessary with any general rule. This shows that these poems must have been read with a regard to the length of feet and syllables which would make the reading sound very strangely to modern ears.

5. What is the change, then, that has taken place in modern times? Poetry, in common use, has become separated from music, and given over to speech. We are no longer content to chant our verse. We can do much better with music than

that. Music has become capable of expressing sentiments and emotions in a way that was impossible in early times.

We now read our poetry in the tones of our ordinary speech, depending for the rhythm, not upon the quantity of the syllables, but upon the natural undulations of accent and emphasis. Thus, iu a line from Longfellow's "Evangeline," very similar to that quoted from the Æneid, we read:

> **This is the | fórest pri | méval. The | múrmuring | pínes and the | hémlocks.**

Here the rhythmic effect is produced by the accent and emphasis occurring at somewhat regular intervals. And in this there is nothing forced, or unnatural. The words receive the same emphasis and accent as they would in prose. The art of the poet consists in the arrangement of the words so that the accents shall occur at such regular intervals as to produce a rhythm. Nor is this wholly art; for all emotion, as we have seen, tends to rhythmical expression.

6. It will be noticed that the length of syllables, in this last example, does not affect the rhythm. The vowel *i* in *primeval* is as long as *i* in *pines*, but the latter marks the rhythm, while the former does not, because it does not happen to have the accent. In Greek or Latin, a syllable, if long, must always occupy the same relative position in a foot. In English, the same syllable may occupy now one and now another position in a foot, according as it does or does not receive the accent. Thus, in Latin, the first syllable in *hūmanus* is long, and could never stand in any part of a foot where a short syllable would be required. But in English, the same syllable *hu* may stand at the beginning of a trochee, or an iambus, or a dactyl, as it happens to be accented; as, | *húman* | , or | *humán* | *ity*, or | *húmănĭ* | *tárian*.

7. In saying, then, that English verse does not depend on *quantity*, like the Greek and Latin, we mean that the rhythm

is not marked by the length of the syllables. Of course, quantity of time must come somewhat into the account, or else verse would not be metrical, or *measured*, language. The line is divided into measures of time, and these measures must be pretty nearly equal quantities of time, or they would not constitute rhythm. But, even in this respect, there is great freedom in actual usage. Whenever we attempt to mark the beginning or end of the feet with much precision or accuracy of time, the result is at once recognized as *scanning*, not *reading*. Indeed, some writers go so far as to deny the possibility of feet in English.

8. But to say that quantity does not produce our rhythm is not to say that it is without effect in our verse. In English, as in every other language, there are long and short syllables. First, there are long and short vowels, as *ī* in *machine*, and *ĭ* in *pin*, *oō* in *boot*, and *oŏ* in *foot*. Less time is occupied in pronouncing *a-bil-i-ty* in the usual manner, than if it were written *a-beel-ee-ty*. Secondly, a syllable in which the vowel is encumbered with several consonants, is more difficult of pronunciation, and therefore occupies more time, than one not so encumbered. The difficulty varies according to the character of the consonants, and the combinations which they form. The same amount of effort would sound the syllable *met* in less time than the syllable *strength*.

9. Now, this difficulty or ease of expression connects itself naturally with the character of the idea or sentiment to be expressed. And so the most skilful poets are those who use the natural quantities of the language to convey their meaning by harmonious correspondence:

> When Ajax strives some rock's vast weight to throw,
> The line, too, labors, and the words move slow.
> Not so when swift Camilla scours the plain,
> Flies o'er the unbending corn, and skims along the main.
>
> —*Pope.*

In the first two lines we notice how the intended effect is produced by the preponderance of long vowels and difficult consonants, together with the skilful arrangement of pause and emphasis. In the last two lines, the short vowels, the liquids and sibilants, and the movement unobstructed by pauses, produce precisely the opposite effect.

10. Appreciation of the capabilities of our language in this direction is steadily gaining in modern times. This is true not only of *quantity*, but still more of the *quality* of tones. Not only do the sounds of the voice differ in length, but also in richness, fulness, delicacy, and in many other qualities which can be better exemplified than described. The consideration of this subject will be found in the following chapter.

CHAPTER IX.

TONE-COLOR.

1. THE term TONE-COLOR is used in acoustics to describe the quality by which one sound differs from another, not in pitch, or length, or force, but in a way in which one shade or tint of a color differs from another. Just as two shades of red or green are easily distinguishable from each other, although of the same general color, so two notes of the same pitch have a different quality when coming respectively from a flute or a violin. The difference in each case is due to the character of the vibrations, — to the overtones, as they are called, rising from the fundamental tone.

2. As in musical instruments, so in the human voice. Not only does one voice differ from another in quality, but each vocal element, each vowel and consonant, has its appropriate tone-color. It is readily seen that some of the vowel-sounds are much fuller, richer, deeper, than others; as of the *o* in *rose* compared with the *i* in *pin*. We have said that this quality is not the same as that of length. And yet there is a difference of quality, or tone-color, between the so-called long and short vowels; as the *i* in *ravine* and the *i* in *fin*.

3. This difference exists, of course, in prose as well as in verse, and is seen in the sonorousness or mellifluence of one passage of prose, as compared with another. But it is at once evident of how much greater effect this quality is capable

in a form of speech like verse, in which so much depends on the pleasure of the ear. If rhythm is the anatomy of verse, without which it could not exist, then tone-color is the flesh-tint which clothes it with life and animation. Therefore, when we say that in English, rhythm is founded upon accent and not upon quantity, we do not forget, that the quantity and quality of the sounds have as much to do perhaps with the beauty of our verse as with that of the ancients.

4. In one sense, both rhyme and alliteration, of which we have already spoken, come under the head of tone-color, as they both have to do with the quality of sounds. But their character is such as to need special treatment, and they reveal *similarity* only, of sounds, whereas we have now rather to do with *variety*.

5. The main principle which concerns us now is that certain tones are naturally significant of certain emotions, or expressive of certain ideas. These may be definable or undefinable, but they are unmistakable. Certain elements of language are derived from imitation of sounds or motions in the natural world; as in the words, *gurgle, splash, thud.* This principle is called *onomatopœia,* from a Greek word which means "the making of names." But there is something more than mere imitation in this. Even where there is no exact similarity, there is correspondence between the effort required to utter certain sounds, and certain motions in nature. The mute consonant *t* requires more effort than the liquid *l*, and so the one comes to be used in the word *lay*, and the other in the word *tug*. *L* enters words expressive of liquid motion, as *flow, glide;* and *m* is used of *murmuring* sounds. Then, again, besides imitation and correspondence, there is also a suggestiveness in sounds, which is perhaps indefinable, but is nevertheless real. All these effects are produced by tone-color in human speech.

6. To appreciate this charm in verse, needs a nicer ear for the harmonies of tone, than is sufficient to notice the effects of rhyme or rhythm. One must read and listen with the eye and ear of the imagination. Take the following example from Longfellow's "Voices of the Night:"

> I heard the trailing garments of the Night
> Sweep through her marble halls;
> I saw her sable skirts all fringed with light
> From the celestial walls.

The poet here personifies the cool and soothing Night as a serene and consoling goddess. Her presence comes to him as of the one he loves, moving down a dim marble corridor, her flowing silken robes just rustling on the smooth pavement, and fringed with the fading light of day. Now read the verse, with the voice protracted on the word *trailing*, and giving full force to both initial consonants in the word *sweep*, as well as to the vowel sound in the same word; notice the open coolness of the vowel *a* in *garment* and *marble;* give *fringed* its complete expression; observe the alliteration in *saw, sable, skirts, celestial;* catch the rhythmic effect of the trochee preceding the iambus in the second line; and we can hardly fail to bring the vision of the poet into an open reality to the eye and ear.

7. *Imitation, correspondence, suggestiveness,* we have said, are all found in tone-color. Those who have studied the subject minutely, and classified the vocal elements, indicate the various ideas which the different vowels and consonants are fitted to express. Professor Tolman, in the "Andover Review" for March, 1887, tells us that the lower vowels in his scale, *aw* (awe), *oo* (gloom), *ō* (gore), etc., are fitted to express "solemnity, horror, and deep grief," as well as "slowness of motion and great size." The colors at the top of the scale, *i* (little), *e* (met), *a* (mat), express "joy, gayety, triviality,

rapid movement, delicacy, and physical littleness." Of the consonants, he says the surd mutes, *p*, *t*, *k*, express "unexpectedness, vigor, explosive passion, and startling effects of all kinds;" "*z* and *zh* are rich, pleasant colors;" *l* and *r* *smooth* are used for "softness, smoothness, liquidity, lingering, and love;" the whispered consonants, *s*, *sh*, *h*, and *wh*, express "fear, secrecy, deception, caution, mystery."

8. The following examples range through the various degrees of imitation, correspondence, and suggestiveness.

9. In the first, notice how the surd mutes and their vowels help to convey the idea of littleness, delicacy, and sprightliness:

> But as for faeries that will flit,
> To make the greensward fresh,
> I hold them exquisitely knit,
> But far too spare of flesh.
>
> — *Tennyson: Talking Oak.*

Speaking of Queen Mab, Shakespeare says:

> She comes
> In shape not bigger than an agate stone,
> . . . . . .
> Drawn by a team of little atomies;
> . . . . . .
> Her whip of cricket bone, the lash of film.
>
> — *Romeo and Juliet*, Act I., Scene 4.

So Drayton, of the same Queen Mab:

> Hop and Mop and Drap so clear,
> Pip and Trip and Skip that were
> To Mab their sovereign dear,
> Her special maids of honor;
> Fib and Tib and Pinck and Pin,
> Tick and Quick and Jill and Jin,
> Tit and Wit and Wap and Win,
> The train that wait upon her.

The wreck of a tiny glass fleet upon a golden reef, seen in a dream, is thus described:

The brittle fleet
Touch'd, clink'd, and clash'd, and vanish'd.
Tennyson: Sea Dreams.

Similarly:

Crisp foam flakes scud along the level sand.
— *Tennyson.*

Crisping ripples on the beach
And tender curving lines of creamy spray.
— *Tennyson.*

10. Observe the character of each of the following examples, and notice the vocal elements which help to produce it:

And clattering flints battered with clanging hoofs.
— *Tennyson.*

So wrangled, brangled, jangled they a month.
— *Browning.*

And evermore, the harsh tambour
Breaks in upon their wailing.
— *Lockhart.*

The ponderous syllables, like sullen waves
In the half-glutted hollows of reef-rocks,
Came booming thus.
— *Keats.*

(*Of thoughts in dreams, like pebbles in a brook,*)
Rolled on each other, rounded, smoothed, and brought
Into the gulfs of sleep.
— *Tennyson.*

Softly sweet in Lydian measures.
— *Dryden.*

And lucent syrops, tinct with cinnamon.
— *Keats.*

The moan of doves in immemorial elms,
And murmuring of innumerable bees.
— *Tennyson.*

A low melodious thunder to the sound
Of solemn psalms and silver litanies.
— *Tennyson.*

The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal.
— *Shakespeare: Macbeth.*

11. Contrast the tones of Lady Macbeth in the resolute hardness of her guilt, with the innocence of Banquo, where each, at different times, is speaking of the entrance to the castle:

> *Lady Macbeth.* The raven himself is hoarse
> That croaks the fatal enterance of Duncan
> Under my battlements.
>
> *Banquo.* This guest of summer,
> The temple-haunting martlet, does approve
> By his lov'd masonry, that the heaven's breath
> Smells wooingly here. . . .
> The air is delicate.

So Milton portrays the opening of the gates of heaven and of hell:

> Heaven opened wide
> Her ever-during gates, harmonious sound,
> On golden hinges turning.
>
> On a sudden open fly
> With impetuous recoil and jarring sound,
> Th' infernal doors, and on their hinges grate
> Harsh thunder.

12. Only brief mention can be made of whole poems characterized by effectiveness of tone-color. Southey, in "Lodore," mimics with his verse all the tumultuous changes of a cataract. Lowell, in "Pictures from Appledore," sets wonderfully before us the craggy island, buffeted by the billows of the Atlantic. One short specimen must suffice:

> I have seen it when its crags seemed frantic,
> Butting against the mad Atlantic;
> When surge on surge would heap enorme
> Cliffs of emerald, topped with snow,
> That lifted and lifted, and then let go
> A great white avalanche of thunder,
> A grinding, blinding, deafening ire,
> Monadnock might have trembled under.

In Tennyson's "Lotus Eaters," the inimitable expression of drowsy languor pervades the whole, produced in large measure by the tone-color of the prevailing sounds:

> In the afternoon they came unto a land,
> In which it seeméd always afternoon.
> All round the coast the languid air did swoon,
> Breathing like one that hath a weary dream.
> Full faced above the valley stood the moon;
> And like a downward smoke, the slender stream
> Along the cliff to fall and pause and pause and fall did seem.
>
> . . . . . .
>
> Here are cool mosses deep,
> And through the moss the ivies creep,
> And in the stream the long-leaved flowers weep,
> And from the craggy ledge the poppy hangs in sleep.

Last of all, we mention the remarkable poems of Poe, "Ulalume," "The Raven," and especially "The Bells," in which last the perfection of success seems to have been reached in uttering the inarticulate language of nature in articulate speech.

CHAPTER X.

ON READING VERSE.

1. We have now reached that point in our study of the elements of metre, in which we may put our knowledge into practice, so far as to read properly any ordinary specimen of English verse. Two things we need to remember; first, that any serious piece of composition is to be read for the meaning of it rather than the jingle; but, secondly, a piece of good verse *can* be read for the meaning, and at the same time give to the ear the pleasure of rhythm. The power to make verse of which this is possible constitutes the difference between a good poet and a poor one.

2. This indicates the way in which we are to proceed to read verse properly. We are not to find out, first of all, how to scan it, and then, dividing it up into feet, to put the accent in the proper places, regardless of the meaning. But we are to read it to express as completely as possible the thought and feeling in the mind of the writer, letting accent and emphasis fall naturally where they will. Then, discovering the metrical intention of the writer, we shall see where a slight modification of emphasis may be necessary to give the rhythm its best expression.

3. For we must observe this. Rhythm depends on stress. Stress includes accent and emphasis. The accent of words is fixed, for any given time and country. We cannot modify that. But emphasis varies with the meaning. It changes its

place according to the conception in the mind of the writer or reader. Therefore, if our emphasis does not seem to make the verse read rhythmically, it may be possible to catch the rhythm, by varying the emphasis to express more nearly the conception of the author. In lyric poetry, especially, we cannot always determine the rhythmic intention, in the first line or two of the poem. We may need to read a whole stanza for that purpose.

4. Notice this also. Although stress makes the rhythm, it is not necessary that there should be equal force in every stress. All that is needed is that the stressed syllable shall be distinguished from the unstressed syllables. The stressed syllables may all differ from one another in their degree of force.

5. Read the poem, therefore, to give the meaning, letting the emphasis be guided somewhat by the evident metrical intention. Then, if the stressed syllables be marked, it will be found that they will divide the lines according to some definite rhythm and metre. It will be seen, that even where there are slight differences of conception as to the exact meaning and the proper emphasis, the different readings will each be susceptible of correct rhythmical measurement. "Accent is always arranged by the great masters, so as to enhance and illustrate their prosody; and they require of the reader only that he should understand their meaning, and deliver it with proper accentuation; then *they* will answer for the prosody coming right." — *Ruskin: Elements of English Prosody.*

6. In putting this principle into practice, it needs to be remembered that in English, there is a large number of subordinate words, — articles, prepositions, and conjunctions, — which ordinarily require no emphasis. Such are *a, the, of, on, with, and,* etc. Some persons make too much of these,

even in prose; by sounding, for instance, the article *a* like the letter *a*. Such words should be sounded obscurely, like the final *a* in *America*. This applies as well to poetry. Never emphasize unimportant words for the sake of the rhythm. Emphasize them only when there is some special reason for doing so. To disregard this principle is inevitably to introduce sing-song into the verse. Yet some writers on verse insist on placing a mark of accent over such syllables, if they occur in that part of a foot which should regularly be accented. They call this a metrical or unemphatic accent, as distinguished from the natural accent. But it is difficult to see how such syllables or words can be accented in any way by the voice, and not produce a sing-song effect. Thus we find lines marked as below in a treatise on metre:

> That héals the wóund, and cúres not thé disgráce.
> — *Shakespeare.*
>
> But fóol'd by hópe, men fávor thé decéit.
> — *Dryden.*
>
> The móther óf mankínd, what tíme his príde.
> — *Milton.*
>
> 'Tis súre the hárdest scíence tó forgét.
> — *Pope.*

Here such unimportant words as *the* and *of* and *to* are accented, simply because they occur in the last part of a foot which should be an iambus according to the regular scheme of the verse. But let us read naturally, whatever comes of the metre, and then we shall find, when we come to divide the line according to the metre, that other feet can take the place of the iambus, — as, the trochee and the pyrrhic, — without destroying, but rather enhancing, the pleasure of the rhythm. Thus, in the lines quoted above, reading naturally, and dividing into feet of two syllables each, we have:

> That héals | the woúnd | and cúres | nŏt thĕ | disgráce; |

[illegible]e fourth foot a pyrrhic; that is, with *no* accent.

The second line has also a pyrrhic in the same place. The third has it in the second place, and the fourth again in the fourth.

Or, a trochee may take the place of the iambus:

Spréads his | light wings | ănd ĭn | a mó | ment fliés. |

Here we have trochee, spondee, and pyrrhic in the same line.

7. One more hint is needed in this connection. Besides the natural reading with proper accent and emphasis, due regard must be had to the pauses; not only those required by the sense, but also the cæsural pause which occurs at the appropriate break in the line, and the pause at the end of the line. The cæsural pause is soon determined by the ear, but once found, it should not be followed mechanically. For example, in "Locksley Hall," when we have discovered that the cæsural pause occurs after the fourth foot, we should bring ourselves into the realm of the ridiculous by applying our rule in the second of the two following lines:

He will hold thee, when his passion || shall have spent its novel force,
Something better than his dog, a || little dearer than his horse.

8. Besides the cæsural pause, some slight pause should also be indicated at the end of the line. Some persons seem to think that in order to read verse naturally, it is necessary to push right on, if the sense requires it, regardless of the end of the lines, as if it were prose. The effect of this is, especially in lyric poetry with lines of varying length, to produce a confusion in the mind of the hearer, which destroys the effect of the rhythm. Certainly, if it were not desirable that the end of the line should be indicated to the ear, it would not have been necessary to indicate it to the eye. The line is one of the natural divisions of the metre, and should be recognized as such. By nice attention, this can always be done in the reading, without impairing the connection in the meaning.

9. So far, we have had reference strictly to the rhythm and the metre. This is the anatomy of the verse. Next, comes the clothing of it with flesh and blood. That is, we need the feeling of everything that makes it melodious and harmonious, in variety of tone. There must be a feeling for the effect of consonant and vowel sounds. Rhyme, assonance, alliteration, onomatopœia, all come in for a share of attention; and not only these, but the duration or quantity of vowel-sounds, even where neither of the above effects is noticeable. Not only intelligence, but sympathy, is needed for such an interpretation of the poet's work. We must enter into the scene or the event, picture it, feel it, and not only so, but feel the author's portrayal of it.

10. With these principles, let us proceed to read, first, an example of heroic blank verse, as the most simple and regular in its construction. The custom has been, in teaching classes who have followed the method here proposed, to write the given extract upon the blackboard, and then to ask each member of the class, in turn, to read it naturally. The teacher stands prepared to mark each syllable that receives either accent or emphasis. There will not be much room for difference of opinion as to accent; for there is general agreement as to the accent of English words. The difference of idea and sentiment will appear in the emphasis; and even in this, it will be seen that different interpretations can be given without impairing the rhythmic effect.

11. To avoid repetition, we give the passage as already marked, reserving comment on marking till the end. First of all, however, the poem should have been read silently, simply to get the conception and the feeling contained in it; the time, before sunrise; the place, at the base of the moun- [illegible] the air, above the mountain, still dark, with one glowing

star; the mountain itself a solid wedge in the surrounding darkness; the pine forest at the foot; the torrents rushing ceaselessly towards us. All the awe and sublimity of the scene should be upon us.

> Hast thóu a chárm to stáy the mórning-stár
> In his stéep cóurse? So lóng he séems to páuse
> On thý báld áwful héad, O sóvran Blánc!
> The Árve and Arvéiron at thy báse
> Ráve céaselessly; but thóu, móst áwful fórm!
> Rísest from fórth thy sílent séa of pínes,
> How sílently! Aróund thee and abóve
> Déep is the áir and dárk, substántial, bláck,
> An ébon máss; methínks thou piercest it
> As with a wédge! But whén I lóok agáin,
> It is thine ówn cálm hóme, thy crýstal shríne,
> Thy hábitátion from etérnity!
> O dréad and sílent Móunt! I gázed upón thee,
> Till thóu, stíll présent to the bódily sénse,
> Didst vánish from my thóught; entránced in práyer,
> I wórshipped the Invísible alóne.
>
> — *Coleridge: Address to Mont Blanc.*

Of course, the *accents* were fixed, on words of more than one syllable. There was no question about *mórning, áwful*, etc. In *emphasis*, there may have been some choice. For example, some might have been disposed to mark *Hast*, instead of *thou*, at the beginning. But it will be seen that the question is not asked so much for the sake of an answer, and therefore requires no special force on the interrogative word. Such force would be too precipitate as the first word of address to the awful form. There would simply be a gentle stress on *thou*, as the subject of the sentence. In a similar way, *thy* in the third line has some stress, as relating to the subject of address, but not so much as the words immediately following — *bald awful.* In the eleventh line, whatever force *thine* might have is lost in comparison with the three strong stresses immediately following, *own calm home.*

12. We now proceed to divide the lines into feet, or units, of two syllables each.

> Hast thóu | a chárm | to stáy | the mórn | ing stár |
> In his | stéep cóurse? | So lóng | he séems | to páuse |
> On thý | báld áw | ful héad, | O sóv | ran Blánc! |
> The Ár | ve and | Arvéi | ron at | thy báse |
> Ráve ceáse | lessly; | but thóu, | móst áw | ful fórm! |
> Rísest | from fórth | thy sí | lent séa | of pínes |
> How sí | lently! | Aróund | thee and | abóve |
> Déep is | the áir | and dárk, | substán | tial, bláck, |
> An éb | on máss: | methinks | thou píer | cest it |
> As with | a wédge! | But whén | I lóok | agáin, |
> It is | thine ówn | cálm hóme, | thy crýs | tal shríne, |
> Thy háb | itá | tion from | etér | nity! |
> O dréad | and sí | lent Móunt! | I gázed | upón | thee
> Till thóu, | still prés | ent to | the bód | ily sénse, |
> Didst ván | ish from | my thóught; | entránced | in práyer, |
> I wór | shipped the | Invís | ible | alóne. |

In sixteen lines of five feet each, which would regularly contain eighty iambuses in this kind of metre, we find fifty-seven iambuses, enough to give the iambic movement; with fifteen pyrrhics, five spondees, two trochees, and one anapæst. There is also one supernumerary syllable, or feminine ending.

13. How much more impressive is the effect of this variety, than if the feet had been uniformly iambics! The spondees give weight and sublimity. Notice the effect of a spondee followed by a pyrrhic, in *Rave ceaselessly*, where the torrents seem to pause, and then break into fragments. Also, *Arve* and *Arvéiron*, beginning alike, but accented differently. Notice the constant changes in the place of the cæsural pause. Observe the weight of the heavy vowels, in *pause*, *bald*, and *awful*; the crystal clearness in *charm* and *star*. Other effects might also be detected, although the passage is not strongly marked in tone-color.

14. In lyric poetry, where we are no longer guided by the strict form, as in iambic pentameter, it is not always easy to catch the rhythm on the first reading. The opening lines may not be so determinate in emphasis as to fix the character of the metre. In such cases, it is necessary to read one or more stanzas, to get the movement intended. Thus:

Down toward the twilight drifting.

Toward is accented on the first syllable according to the dictionaries, and may be pronounced as either one or two syllables. It may be esteemed so unimportant, compared with *down*, as to lose its accent in comparison. So we might suppose either of the following readings:

Dówn tŏw'rd thĕ | twílĭght | dríftĭng, |
Dŏwn tów'rd | thĕ twí | lĭght dríft | ing. |

But reading the whole stanza we find the movement to be different from either of these:

Dówn to | wárd the | twílight | drífting, |
Hóver | nów the | shádows | fást;
Ló! the | évening | clóuds are | rífting, |
And the | stórm is | óver | past.
— *S. D. Robbins.*

15. Again:

So we'll go no more a-roving.

This might be read:

Só we'll | gó no | móre a- | róving. |

But we find that Byron intended:

So we'll gó | no móre | a-róv | ing,
So láte | intó | the níght, | etc.

16. Once more:

One word is too often profaned,

is not especially rhythmical if read:

Óne wórd is tóo óften profáned;

In its connection, however, it becomes:

Ŏne wórd | ĭs tŏo óf | tĕn prŏfáned |
For mé | to profáne | it;
One féel | ing too fálse | ly disdáined |
For thée | to disdáin | it.
—*Shelley.*

17. So, even in iambic pentameter, a line may seem entirely unrhythmical, if we fail to feel the emphasis as it lay in the mind of the writer. Thus, in Milton:

'Tis true I am that spirit unfortunate,

will seem like prose if thus accented:

'Tĭs trúe | Ĭ ăm | thăt spír | ĭt ŭnfór | tŭnăte. |

Throw the emphasis, however, on *am* as the sense requires, and it becomes at once rhythmical, if we remember that *spirit* is frequently one syllable in the poets:

'Tis trúe | I ăm̃ | thăt spír't | unfór | tunăte. |

18. The following extract from Ruskin illustrates this discrimination in emphasis:

"A true master-poet invariably calculates on his verse being first read as prose would be; and on the reader's being pleasantly surprised by finding that he has fallen unawares into music.

I said there was naething I hated like men!
—The deil gae wi' him, to believe me.

"The only doubtful accent in this piece of entirely prosaic and straightforward expression is on the *him*, and this accent depends on the context. Had the sentiment been, for instance, 'He's gaen—the deil gae wi' him,' the accent would probably have been on the *wi'*. But here, the speaker is intent on fastening the fault on her lover instead of on herself; and the accent comes therefore full on the *him*, if only the reader understands completely the sense of what he is reading."

19. But that there may be difference of opinion as to emphasis and expression, may be seen by the exceptions taken by Mr. Hodgson to the judgment of Mr. Ruskin, in certain instances. Mr. Ruskin accents the first line of Tennyson's well-known stanza, as follows, and I think the common instinct would agree with him:

> Come ín | to the gár | den, Máud, |
> For the bláck | bat níght | has flówn; |

for the general rhythm of the lyric is undoubtedly anapæstic.

But Mr. Hodgson says: "I should read the first and third lines with a strong stress on *Come*, and on the first syllable of *garden*, leaving everything else more or less unstressed. The lover is eager for her to *come;* he is waiting at the gate; she is in the house. He wants her to come to him where he is waiting: *Come;* — don't *delay*. Emphasizing *into* contrasts his wish, not with *delay*, but with *get out* of the garden."

20. This last sentence affords a good occasion to illustrate the principle that there may be all degrees of difference of stress without affecting the general flow of the rhythm. Mr. Hodgson understands Mr. Ruskin as intending to throw strong *emphasis* upon *into*, as if to contrast it with *out of;* which would indeed show a ridiculous nervousness on the part of the lover. Whereas the ordinary accent of *into*, with the slight preponderence of stress upon the first syllable, is sufficient to give the rhythmical effect intended. This is one of the principles which need special consideration in the study of verse: that it is the alternation between stressed and unstressed syllables which determines the rhythm, without reference to the difference of emphasis among the stressed syllables themselves. This difference of emphasis may result in *phrasing*, which has already been described as an additional effect, superimposed upon the fundamental flow of the verse.

21. Another example is from "In Memoriam:"

> Or that the past will always win
> A glory from its being far,
> And orb into the perfect star
> We saw not when we moved therein.

Mr. Ruskin says: "If the reader has intelligence enough to put the accent on the *Or*, and *be* of *being*, the verse comes right; but imagine the ruin to it if a merely formal reader changed the first line into a regular iambic by putting the accent on *that!*"

Mr. Hodgson replies: "My intelligence is not enough, I confess, to make me put the accent on the *be* of *being*, though it is adequate to the *Or*. To put the stress on the *be* of *being* is to make logic of the verse, and bad logic into the bargain. The true stress is on *far*. That gives an imaginative picture of the receding past. Whereas, to lay stress on *being* is to give an argument for the past winning a glory, and a bad argument to boot, because much of the past is very near—yesterday, for instance."

PART II.—FORMS.

CHAPTER XI.

THE MORE USUAL FORMS OF ENGLISH VERSE.

1. HAVING now seen the great variety, both in rhythm and metre, of which English verse is capable, we are led to inquire whether there is any law in this variety, and whether there are any forms which are especially suited to the genius of the people.

To answer the first of these questions, it is necessary to take a brief glance at the history of English metre. Three periods have been distinguished in its development.

2. First, the Anglo-Saxon period. Its distinguishing features are the predominance of the accented syllable and the use of couplets. All else is unimportant. In *each half* of the couplet are *two* strong accents, made more prominent still by alliteration; while the unaccented syllables, few or many in number, run on like prose, hastily uttered. In the poem of "Beowulf" the accents come "short, sharp-sounding, each like a sword-blow." In other than war songs, there might be six or seven accents to a couplet.

3. Then comes a transition period. The Norman influence begins to be felt, modifying the intense energy of the Saxon. The contrast between the accented and unaccented syllables is

not strong. The unaccented syllables assume some importance in the verse, and their number becomes more limited and regular. Alliteration falls gradually into disuse, and end-rhyme takes its place.

At the same time, the number of accents begins to vary. This arises from two sources, the French influence and the Latin. Two forms come in from the French; one, the "riming couplet," of four accents and eight or nine syllables to the line; and the other, the Alexandrine, — of six accents and twelve syllables to the line. From the Latin came a form, from the hymns used in the churches, called the Septenary, with seven accents and fourteen syllables to the line. This last, sometimes used at full length, and sometimes broken into half lines, with four accents in one and three in the next, became the popular metre for our ballad poetry, which was produced with great abundance in the fifteenth and sixteenth centuries. A combination of the Alexandrine and the Septenary, used alternately, was employed in the Chronicle of Robert of Gloucester, and was afterwards called "Poulter's Measure;" so named for the poulterers who gave twelve for one dozen and fourteen for the next. In Chaucer, as the last and closing representative of this period, we find two forms finally adopted as the favorites. One is the four-accent verse, or French "riming couplet;" and the other is a comparatively new form, intermediate between the former and the long, seven-accented line, from the Latin. *This new form is the line of five accents, — iambic pentameter, destined to become the distinguishing metre of English poetry.*

4. The third or modern period extends from Chaucer to the present time. It was characterized, very early, by the predominance of iambic rhythm, especially the pentameter, *used without rhyme.* Surrey is the first known representative of this use. But, this having become firmly established as the

vehicle for all serious poetry, there has arisen the widest license for lyric verse. Any number of accents, from two to seven or even eight, have been employed, with a great variety of rhythm. Instead of the uniformity of the couplet, the stanza has come into favor; and here also great freedom is seen in the number of lines in the stanza. Above all, in the more recent time, increased attention has been given to the quantity and quality of the vocal elements, in rhyme, alliteration, and onomatopœia; and verse, while retaining regularity and proportion, has developed more of grace in movement and richness and fulness in tone. As to the predominant rhythms, we have the judgment of Swinburne, that, "to English, all variations and combinations of anapæstic, iambic, and trochaic metre are as natural and pliable, as all dactylic and spondaic forms of verse are unnatural and abhorrent."

5. The answer to our first question leads also to the answer to our second, — What are some of the more usual forms of English verse? We have seen, first, a shorter form of couplet found both in the Saxon and French sources of our metre. Next, a longer form of couplet, derived from the Latin and the French, from which our ballad metre is usually taken. Then, intermediate between these, — the line of five accents, now established as the characteristic English form.

Side by side with these, at least from the Elizabethan age, has sprung up a marvellous profusion and variety of forms in lyric verse, impossible to be classified, of which only a few of the most common types can be mentioned.

Of these four divisions, we shall reserve the iambic pentameter for the last, as requiring a fuller and more detailed treatment, and give here a few examples of the shorter and longer couplets, and of the ballad and lyric measures.

6. THE SHORT COUPLET:

A prest was in londe,
Laweman was (i) hote
He was Leucais sone
Lef him beo drihte.
(*The Lord be gracious to him.*)

—*Layamon's Brut.*

In a somer seson
When soft was the sonne,
I shope me in shroudes
As I a shepe[1] were.

— *Vision concerning Piers Plowman.*

Ich was in one sumere dale
In one suthe dithele hale.
(*In a very secret hollow.*)

— *The Owl and the Nightingale.*

In a cronique this I rede;
Aboute a king as moste nede
Ther was of knyghtes and squiers
Great route, and eke of officers.

— *Gower's Confessio Amantis.*

For al my chambre gan to rynge,
Through syngynge of her armonye;
For instrument nor melodye
Was no-wher herd yet half so swete,
Nor of accorde ne half so mete.

— *Chaucer: The Boke of the Duchesse.*

Thus I, Colin Clout,
As I go about,
And wandering as I walk,
I hear the people talk;
Men say for silver and gold
Mitres are bought and sold.

—*John Skelton.*

[1] Shepherd.

It was near a thicky shade,
That broad leaves of beech had made,
Joining all their tops so high,
That scarce Phœbus in could pry.

— *Robert Greene.*

Home they brought her warrior dead,
She nor swooned nor uttered cry.

— *Tennyson.*

7. THE LONG COUPLET:

(*Poulter's Measure; alternate Alexandrine and Septenary.*)

Thuse cóme, lo! Éngelónd intó Normánnes hónde;
And thé Normáns ne coúthe spéke || tho bóte her ówe spéche;

. . . . . .

Ich wéne ther né be mán in wórld contréyes nóne,
That né holdéth to hér kunde spéche bot Engelónde óne.

— *Robert of Gloucester.*

(*The Same.*)

Layd in my quiet bed, in study as I were,
I saw within my troubled head, a heape of thoughtes appeare.

— *Surrey.*

(*Septenary.*)

So many fires disclosed their beams, made by the Trojan part
Before the face of Ilion, and her bright turrets show'd.
A thousand courts of guard kept fires, and every guard allow'd
Fifty stout men, by whom their horse eat oats and hard white corn,
And all did wistfully expect the silver-thronëd morn.

— *Chapman.*

(*Alexandrine.*)

The Naiads and the nymphs extremely overjoy'd,
And on the winding banks all busily employ'd,
Upon this joyful day, some dainty chaplets twine.

— *Drayton's Polyolbion.*

(*Septenary.*)

There's not a joy the world can give like that it takes away,
When the glow of early thought declines in feeling's dull decay.

— *Byron.*

(*Alexandrine.*)

O trip | and skip, | Elvíre! | Link árm | in árm | with mé! |
Like husband and like wife, together let us see
The tumbling-troupe arrayed, the strollers on their stage,
Drawn up and under arms, and ready to engage.
— *Robert Browning.*

BALLADS AND LYRICS.

8. With the history of ballad poetry, we are not here concerned. Springing originally from unknown sources in very early times, it took on instinctively that swinging rhythm, in which the voice is accompanied by the alternate beating of the foot. The accented syllables receive the chief attention, without much reference to the number or order of the unaccented. In English, as elsewhere, their origin is in obscurity, but after the art of printing became well established, they were reproduced in modern forms, and widely circulated as broadsheets among the people.

They are commonly in iambic rhythm, with lines originally of twelve or fourteen syllables — or, more accurately, of seven accents. These long lines are easily divided by the cæsural pause, into two lines, one of four and the other of three accents. They often employ the refrain or burden:

God prósper lóng our nóble king, our líves and sáfeties áll!
A wóeful húnting ónce there díd in Chévy Cháse befáll.
— *Ballad of Chevy Chase.*

O úp and spáke an éldern knight, sat át the king's right knée;
Sir Pátrick Spéns is the bést sailór that éver sáiled the séa.
— *Ballad of Sir Patrick Spens.*

It will be here seen that forced accents are characteristic of the ballad metre. So in the modern imitation of them; as in Longfellow's "Wreck of the Hesperus:"

It wás the schóoner Hésperús
That sáiled the wíntry séa;
And the skípper had táken his líttle daughtér,
To béar him cómpaný.

The use of the refrain is common:

"Whére are you góing, Lord Lóvel?" she sáid,
"Oh, whére are you góing?" said shé;
I'm góing, my Lády Náncy Bélle,
Strange coúntries for to sée, to see,
Strange countries for to see.

9. The REFRAIN, as is here seen, consists of one or more words, or lines, repeated at the end of each stanza. It is especially appropriate to lyric verse. It is in the nature of a chorus, or response by the hearers, to the song of the leader; as in "Auld Lang Syne." It is also employed in poems of a different character; as in Mrs. Browning's "Rhyme of the Duchess May," "*Toll slowly;*" and in Poe's "Raven," "*Nevermore.*"

10. Of a similar character to the ballad are following:

A chieftain to the Highlands bound
Cries, Boatman, do not tarry!
And I'll give thee a silver pound
To row us o'er the ferry.
— *Campbell: Lord Ullin's Daughter.*

Lars Porsena of Clusium,
By the nine gods he swore,
That the great house of Tarquin
Should suffer wrong no more.
— *Macaulay: Lays of Ancient Rome.*

11. Of the great variety of lyric forms, it will be possible to mention only a few of the most prominent types:

a. Iambic tetrameter:

The Passionate Shepherd. — *Marlowe.* In Memoriam. — *Tennyson.* Il Penseroso. — *Milton.* His L'Allegro varies from iambic to trochaic rhythm.

b. Trochaic trimeter, with added syllable:

Home they brought her warrior dead. — *Tennyson.* Take, oh take those lips away. — *Shakespeare.* Ruin seize thee, ruthless king. — *Gray.*

c. Trochaic tetrameter:

Hiawatha. — *Longfellow.*

d. Anapæstic tetrameter; also with added syllable; especially with iambus substituted for the first anapæst:

Lochiel's Warning.—*Campbell.* The Old Oaken Bucket.—*Woodworth.* Three Fishers. — *Kingsley.* The Destruction of Sennacherib. — *Byron.*

e. Dactylic dimeter; with modifications:

Battle of Agincourt. — *Drayton.* Skeleton in Armor. — *Longfellow.* Charge of the Light Brigade. — *Tennyson.*

IAMBIC PENTAMETER.

12. We have seen that from the time of Chaucer downward the iambic pentameter has become established as the characteristic form of English verse. In Chaucer, and in many poets since, it was used with rhyme. In Surrey, we find its first use without rhyme, and in that form it has received the name of "English heroic blank verse."

13. Its prevalence is undoubtedly due to the fact that in rhythm it is suited for all serious subjects, and that in metre it falls into a happy medium between the short-breathed and long-breathed length of line. "The tetrameter and pentameter, which require the full breath, but do not exhaust it, constitute the entire body of the chief poetry of energetic nations; the hexameter, which fully exhausts the breath, is only used by nations whose pleasure was in repose." — *Ruskin.* "It was almost inevitable that the line of five stresses, not so long as to be necessarily broken up into two lines, and yet not too short to admit of serious and weighty matter being expressed in it; a line, too, of an *uneven* number of stresses, so that the position of the dividing break was easily variable; should be that in which the fetters of rhyme should be thrown aside, and the whole trust placed, not on the metre as defined by rule, but on the variations of pause and quantity." — *Hodgson.*

14. First, then, what is the "metre as defined by rule"? Strictly, five iambuses, neither more nor less. Thus:

For mán | to téll | how hú | man lífe | begán. |
— *Milton.*

Here the accent would fall on every alternate syllable. In keeping the flow of it in the mind, it is convenient to think of it as composed of two sections and a half, — each section of four syllables. We then see that eight syllables would not satisfy the requirement, and twelve syllables would be redundant.

15. But this metre would never have gained the ascendency it has, if the strict rule had been invariably followed. "The normal line is too monotonous and formal for frequent use." — *Abbott.* "Johnson was wrong in condemning deviation from the ideal structure as inharmonious. It is precisely such deviation that constitutes the beauty of blank verse." — *Symonds.*

All the substitutions noticed in the chapter on Variety in Rhythm may be employed, and all the changes in cæsural pause. "Practically, many of the groups (feet) are allowed to consist of three syllables, two of them being unaccented. The number of syllables may therefore be greater than ten, while the accents may be, and generally are, less than five." — *A. J. Ellis.* "What combinations of the dissyllabic groups (feet) can produce a blank verse which is good to the ear, is not a matter for arithmetical computation, but for experience." — *Masson.* "Milton, who first taught us what this kind of verse ought to be, is careful to vary the movement by an occasional inversion of the iambic accentuation in each of the five places." — *Patmore.* "The writer in this kind of metre, in order that he may be musical, must exhibit all the variations, as he proceeds, of which ten syllables are susceptible. Between the first and the last, there is no place at which he

must not occasionally pause, and the place of the pause must be continually shifted." — *Cowper.* "It is the easiest of all conceivable metres to write; it is the hardest to write well." — *Hodgson.* "No poet ought to think of beginning his career with blank verse. It has little or no rhythm of its own, and therefore the poet has to create the rhythm as he writes." — *Patmore.*

16. In general, it may be said, that the chief care to be taken, is, that the substitution of other feet than the iambus should not be such or so frequent as to destroy the iambic character of the rhythm; and that the number of accents should not exceed five. It is true, that, in Shakespeare, what is considered as an Alexandrine (six accents) is occasionally found, but this can hardly be regarded as coming within the scope of this rule.

17. To apply these principles somewhat in detail, we may notice the following:

a. Owing to the large number of particles in English, the foot most commonly substituted for the iambus is the pyrrhic:

> Brought déath | ĭntŏ | the wórld | and áll | our wóe. |
>
> — *Milton.*

There are ten pyrrhics in the first sixteen lines of "Paradise Lost."

The pyrrhic may occur at any place in the line; but rarely do we find two pyrrhics in immediate succession, as:

> Burned áf | tĕr thĕm | tŏ thĕ | bóttŏm | lĕss pít. |
>
> — *Milton.*

Rarely, also, at the end of the line:

> These cóuch | ĭngs ănd | these lów | ly cóur | tĕsĭes. |
>
> — *Shakespeare.*

Even here, there may be said to be a secondary accent on the last syllable. Indeed, this secondary accent on the final syllable of a trisyllable is regularly recognized in iambic verse.

b. Occasionally a spondee may take the place of the iambus. There are few, if any, natural spondees in English, but two emphatic syllables may come together and produce a foot with two accents:

Rōll ōn, | thou déep | and dárk | blūe ō | cĕan, roll. |
—*Byron.*

Saý, Múse, | their námes, | then knówn, | whó fírst, | whó lást. |
—*Milton.*

Ón thóse | lóng ránk | dárk wóod | wálks drénch'd | in déw. |
—*Tennyson.*

c. Even the trochee, which is the reverse of the iambus, may take its place. This occurs oftenest after a pause; as at the beginning of a line:

Lóud ăs | from num | bers with | out num | ber, sweet. |
—*Milton: Paradise Lost*, III. 346.

Or after the cæsural pause:

Feed, and | regard | him not. | Áre yŏu | a man? |
—*Shakespeare: Macbeth*, III. 4, 58.

It may be in the second foot:

The eye | wínk ăt | the hand, | yet let | that be. |
—*Macbeth*, I. 4, 52.

Or in the third:

And yet | dark night | stránglĕs | the trav' | ling lamp.
—*Macbeth*, II. 4, 7.

Or the fourth:

The cloud | y mess | enger | túrns mĕ | his back. |
—*Macbeth*, III. 6, 41.

Instances have been offered of the occurrence of a trochee in the fifth foot, but I have seen none such in which the accentuation was so clear as to be beyond controversy.

Very seldom two trochees may be found together; as, at the beginning of the line:

> Présĕnt | thús tŏ | his Son, | audi | bly spoke. |
> — *Milton.*

> Félt thĕ | light ŏf | her eyes | into | his life. |
> — *Tennyson.*

> Nótĕd | dówn ĭn | the book, | there; turn | and see. |
> — *Browning.*

A peculiar effect is produced by the succession trochee-iambus (choriambus), twice in the first four feet of the line:

> Óvĕr | thȳ wóunds | nów dŏ | Ĭ próph | esy. |
> — *Shakespeare.*

> Óthĕrs | ăpárt | sát ŏn | ă híll, | retired. |
> — *Milton.*

> Réadȳ | tŏ spríng, | wáitĭng | ă chánce | for this. |
> — *Tennyson: Guinevere.*

> Nót tŏ | tĕll hér, | néver | to lét | her know. |
> — *Tennyson: Enoch Arden.*

It will be seen that this divides the line into the two and a half sections, of which we have before spoken.

A pleasing combination is that of a trochee followed by a spondee, as:

> Féd thĕ | sáme flóck, | by foun | tain, shade, | and rill. |
> — *Milton.*

> Spréads hĭs | light wíngs | and in | a mo | ment flies. |
> — *Pope.*

d. An anapæst occasionally gives variety to the rhythm. Some authorities would advocate slurring or omitting one of

the syllables in such a case; but the more graceful way is to use every syllable, only speaking them "trippingly on the tongue:"

Sweet Hel | en, make | mĕ ĭmmór | tal with | a kiss. |
— *Marlowe.*

The sound | of man | ў ă héav | ĭly gál | lŏpĭng hóof. |
— *Tennyson.*

Here, it will be noticed, are three anapæsts in succession, to express rapidity of motion.

e. A dactyl is scarcely allowable, but is sometimes admitted:

Edward | with fire | and sword | fóllŏws ăt | thy heels. |
— *Marlowe.*

Pétŭlănt | she spoke, and at herself she laughed.
— *Tennyson.*

f. In some instances, the introduction of feet which would be otherwise allowable, produces a combination which is objectionable, on account of breaking up the iambic rhythm:

Ănd plén | tў ŏf | grĭslў | píctŭres | ŏf déath. |
— *Surrey.*

Here the tendency is towards a dactylic rhythm:

| pléntў ŏf | gŕislў | píctŭres ŏf |

So, also, the following:

Líght frŏm | ăbóve | frŏm thĕ | fóuntăin | ŏf lífe. |
— *Milton.*

Which becomes equal to:

Líght frŏm ă | bóve frŏm thĕ | fóuntăin ŏf | life.

g. Besides the occurrence of extra syllables in anapæsts and dactyls, others may come in as supernumeraries at the end, or in the middle of the line.

Thus, in the middle:

> Age is | unnec | essa | rȳ; ŏn | my knees | I beg. |
>
> —*King Lear*, II. 4, 157.

Or at the end:

> 'Tis not | alone | my ink | y cloak, | good moth | ĕr.
>
> —*Hamlet*, I. 2, 77.

> I dare | avouch | it, sir; | what, fif | ty fol | lŏwĕrs?
>
> —*King Lear*: II. 4, 240.

These unaccented syllables at the end are called feminine endings. These seldom constitute a word by themselves:

> By that | sin fell | the an | gels; how | can man, | then.
>
> —*Henry VIII.*, III. 2, 441.

h. In such cases they are called either *light*, or *weak*, endings. *Light endings* are personal and relative pronouns, auxiliaries, etc., allowing a slight pause after them. *Weak endings* are prepositions and conjunctions, allowing no pause after them.

i. Lines in which the sense is complete at the end, with a full pause, are called *end-stopped* lines; those in which the sense is carried on to the succeeding lines, without pause, are called *run-on* lines.

j. The place of the cæsural pause in iambic pentameter is not fixed. It probably occurs oftenest after the fourth or the sixth syllable. The usage differs somewhat with the different poets. But in the best poetry it takes a wide range from the first syllable to the ninth. "Though it is impossible to lay down any rule regulating the pauses, yet it is probably true that the pause after the fourth syllable, which is iambic, is better fitted for didactic and severe epigram; while that after the fifth, which gives a trochaic effect, is adapted for description, and the expression of sentiment, or for less serious epigram." —*English Lessons for English People.*

18. We give below a few quotations, indicating the names of the earliest authors representing iambic pentameter:

I have met with no specimen of this metre among our English rhythms, before the fourteenth century.

— *Guest's History of English Rhythms*, p. 524.

The metre of five accents, *with couplet rime*, may have got its earliest name of "riding rime" from the mounted pilgrims of the Canterbury Tales.

— *Idem*, p. 526.

The *unrimed* metre of five accents, or as it is generally termed, *blank verse*, we certainly owe to Surrey. . . . I have seen no specimen of any definite *unrimed* metre of five accents, which can date earlier than Surrey's translation of the fourth Æneid.

— *Idem*, *p*. 527.

Marlowe brought the English unrhymed pentameter to a perfection of melody, harmony, and variety, which has never been surpassed.

— *Lowell: Among My Books*, p. 157.

Adding to these the names of Shakespeare and Milton, as the highest representatives of this form of verse, previous to the modern poets, we will present a few of the characteristics of each.

CHAUCER.

19. Nearly all the "Canterbury Tales," and the "Legend of Good Women," are written in iambic pentameter, with couplet rhymes. But by reason of a frequent unaccented syllable at the end, the lines have oftener eleven syllables than ten. Some critics maintain that a line may have only nine syllables, the first foot consisting of an emphatic monosyllable. But Fleay says that the "omission of the first syllable is not allowed in this metre."

"Final *e*, a relic of early French and Saxon endings, usually makes a light syllable, when the next word begins with a consonant. It was probably sounded obscurely, as in final unaccented *e* in French poetry. It is usually silent when the

next word begins with a vowel, and before a few words beginning with *h:* as, *he, his, him, hire, hem, hath, have, hadde, how, her* (*heer*). In most other cases, it makes a light syllable before *h.* It is also often sounded when followed by the cæsural pause, where it would otherwise be silent.

"With the exception of the article *the,* and the negative particle *ne,* the *e* of monosyllables is commonly not elided.

"The great majority of words from the Norman are accented on the last syllable; as, *licóur, vertúe, natúre, corége.* Many, however, are variable, being accented sometimes on the ultimate and sometimes on the penult." — *Corson: Hand-book of Anglo-Saxon and Early English.*

The following example is from the Prologue to the "Canterbury Tales:"

Whán thăt | Ăpríl | lĕ wíth | hĭs schów | rĕs swóote |
The drought | of Marche | hath per | ced to | the roote, |
And ba | thed ev | ery veyne | in swich | licour, |
Of which | vertúe | engen | dred is | the flour; |
Whan Zeph | irus | eek with | his swe | te breethe |
Enspi | red hath | in ev | ery holte | and heethe |
The ten | dre crop | pes, and | the yon | ge sonne |
Hath in | the Ram | his half | e cours i- | ronne |
And smal | e fowl | es ma | ken mel | odie |
That slep | en all | the night | with o | pen eye |
So prik | eth hem | natúre | in here | coráges; |
Than long | en folk | to gon | on pil | grimáges, |
And pal | mers for | to seek | en straun | ge strondes, |
To fer | ne hol | wes, kouthe | in son | dry londes; |
And spe | cially | from ev | ery schir | es ende |
Of En | gelond, | to Caun | terbury | they wende. |

SURREY.

20. To Surrey, as we have seen, is assigned the honor of first having used the iambic pentameter without rhyme. He also has the praise of being the first who introduced the sonnet into our language, and he wrote besides in a variety of measures.

He used the heroic blank verse in a translation of the Fourth Book of the Æneid. There are differences of opinion as to the merit of his style. Warton questioned whether, in the qualities of being smooth and musical, our versification had advanced since Surrey tuned it for the first time. In the edition of Mr. Bell, while Surrey is praised for skilful variety in the use of iambus and trochee, it is said that "crudenesses of sundry kinds are by no means infrequent." Mr. Symonds, on the other hand, says that Surrey is very averse "to any departure from iambic regularity."

Prof. Mayor has made a somewhat careful analysis of Surrey's blank verse, from which we select the following examples of usage, which seem to indicate a primitive "crudeness" not prevalent in later writers.

a. Two trochees in succession:

The old | témplĕ | dédĭ | cate to | Ceres. |
Shall I | wáit or | boárd them | with my | power. |
Wherewith | Pánthus | scáped from | the Greek | ish darts. |

b. Trochee in fourth place:

In the | dark hulk | they closed | bódies | of men. |
With blood | likewise | ye must | séek your | return. |
Toward | the tower | our hearts | brént with | desire. |
We went | and gave | many | ónsets | that night. |

c. Trochee in fifth place:

Esca | ped from | the slaugh | ter of | Pýrrhus. |
Worship | was done | to Ce | res the | góddess. |
With wail | ing great | and wom | en's shrill | yélling. |
By the | divine | science | of Mi | nérvă. |

d. Harshness of cæsural pause:

Without | sound, || hung | vainly | in the | shield's boss.
Command | ed I | reave || and | thy spirit | unloose. |
An old | laurel | tree || bow | ing there | unto. |

The following passage is a favorable example of his ordinary metre:

> Sweet spoils, whiles God and destinies it would,
> Receive this sprite and rid me of these cares:
> I lived and ran the course fortune did grant;
> And under earth my great ghost now shall wend:
> A goodly town I built, and saw my walls;
> Happy, alas, too happy, if these coasts
> The Troyan ships had never touched aye.

MARLOWE.

21. We have already seen Lowell's tribute to the perfection of Marlowe's verse. He wrote the "first *play* in blank verse which was publicly acted, and fixed the metre of his drama forever as the metre of English tragedy." His influence was felt by Shakespeare, who quoted a line from his "Hero and Leander," [1] and of whom it has been said that he "never reached in his own narrative verse a music so spontaneous and rich, — a music to which Marlowe might have applied his own words:

> That calls my soul from forth his living seat
> To move unto the measures of delight."

Prof. Mayor tells us that the rhythm of Marlowe is very different from that of Surrey. "It is much more regular of accentuation." Nevertheless, he gives us many examples of nine syllables in a line, — the first foot being a monosyllable, — and of halting rhythm in other respects. But it is not by such criticism in detail that Marlowe is to be judged. There is an unmistakable passionate loftiness of style which gives vivacity and energy to his verse, well expressed in Ben Jonson's phrase of "Marlowe's mighty line."

[1] Dead shepherd, now I find thy saw of might:
"Who ever loved that loved not at first sight?"
— *As You Like It*, III. 5.

The following extracts will convey some impression of it:

Give me a look that when I bend the brows,
Pale Death may walk in furrows of my face;
A hand that with a grasp may gripe the world;
An ear to hear what my detractors say;
A royal seat, a sceptre and a crown;
That those that do behold them may become
As men that stand and gaze against the sun.

— *Massacre at Paris.*

If all the pens that ever poets held
Had fed the feeling of their master's thoughts,
And every sweetness that inspired their hearts,
Their minds and muses on admired themes,
. . . . . .
If these had made one poem's period,
And all combined in beauty's worthiness,
Yet should there hover in their restless heads
One thought, one grace, one wonder, at the least,
Which into words no virtue can digest.

— *First Part of Tamburlaine*, V. 2.

SHAKESPEARE.

22. The great body of Shakespeare's plays is written in unrhymed iambic pentameter. It is evident in the reading of any long-sustained passage in the mouth of one of his speakers, that the rhythmic sense of the author, and his command of the metre, is in no respect inferior to his powers of expression in general. But the nature of dramatic poetry, the interruptions of conversation, the changes of action, and of emotion, and the dominance of passion, give rise to so many kinds of license, that the student of his metre needs some principles to guide him in the interpretation of his verse.

23. In the first place, we need to know if Shakespeare confines himself strictly to five measures in the line. The exceptions are as follows:

a. He introduces occasionally lyric measures, — iambic dimeter and iambic and trochaic tetrameter; as in the "Tem-

pest," "Midsummer Night's Dream," "As You Like It," and "Macbeth."

b. Besides these, in the regular body of the play, short lines of two or three iambuses occur, sometimes as brief sentences in rapid dialogue, sometimes at the beginning or end of speeches.

c. As to lines of only four iambuses, there seems to be difference of opinion. Dr. Abbott[1] says that "lines with four accents are very rare." Fleay[2] asserts that "where there is an appearance of a four-foot line, it is either made up of two shorter lines (3+1, or 2+2), or is corrupt."

This does not deny the fact of *rhymed* lines of four feet.

d. The existence of occasional six-foot lines is generally admitted. In some cases these are composed of *trimeter couplets;* that is, with the pause after the third foot; in others, they are true Alexandrines, with pauses after the second, seventh, eighth, or tenth syllable.

e. It is quite in accordance with the rules of heroic blank verse, that there should be one or even two extra syllables (unaccented) at the end of a line; these are called feminine endings.

f. Such extra syllables may also occur in the middle of a line, before the cæsural pause.

24. The next consideration is as to the character of the rhythm. It is, of course, in large proportion, iambic, with the occurrence of trochees, pyrrhics, spondees, as we have elsewhere noted, and frequent use of the anapæst.

Besides these, we have to observe the customary elisions

[1] Abbott's Shakespearean Grammar.

[2] Shakespeare Manual, by F. G. Fleay, A.M. London, Macmillan & Co. 1878.

and slurrings, as in other writers, and, more than this, the fact of many contractions and expansions which are peculiar to the author or his times.

a. The common elisions: th' for *the; i' th'* for *in the; o' th'* for *of the; 's*, for *is, us*, or *his; 'ld* for *would; 'dst* for *hadst;* and many others. *h' were* for *he were;* etc. Final *er, el,* and *le* dropped before vowel or silent *h.*

b. Dropping of prefixes: 'bove for *above; 'come* for *become; 'count* for *account; 'larum* for *alarum; 'stonished* for *astonished; un'sisting* for *unresisting.*

c. Slurring or *contraction:* This occurs usually in the case of unaccented vowels, between consonants that easily coalesce; or, in a few cases of consonants, that may be omitted without destroying the character of a word. It always lies with the taste of the reader whether to omit such syllables altogether, or to give them a rapid enunciation like grace notes in music.

Thus, vowels near liquids: *corp'ral* for *corporal; conf'rence* for *conference; warr'nt* for *warrant; per'lous* for *perilous; mar'l* for *marvel; eas'ly* for *easily* (see *del'cate* for *delicate,* in Tennyson.); *en'my* for *enemy; mess'ngers* for *messengers; inn'cent* for *innocent; unnat'ral* for *unnatural; inter'gatories* for *interrogatories.* The word *spirit* may be pronounced *spir't,* or *sprite.*

A light vowel following a heavy vowel in the same word is sometimes obscured: *pow'r, be'ng, know'ing, prow'ss.*

Plural and possessive endings are frequently dropped when the singular ends in *s, se, ss, ce,* or *ge.*

The *e* in *ed* of past tenses is sometimes sounded and sometimes omitted, even in the same line:

> Hence bán | ishéd | is bán | ish'd from | the wórld. |
>
> — *Romeo and Juliet,* III. 3, 19.

> Despís'd, | distréss | ed, há | ted, már | tyr'd, kíll'd.
>
> — *Idem,* IV. 5, 59.

Consonants are sometimes omitted; as *th* in the middle of a word; *whe'r* for *whether*, etc.

d. Expansions: which increase the number of syllables in a word.

Liquids, and especially *r*, in dissyllables, are frequently pronounced as though an extra syllable were introduced between them and the preceding consonant:

> The parts | and gra | ces of | the wrest | (e)ler.
> —*As You Like It*, II. 2, 13.

> If you will tarry, holy pilg(e)rim.
> —*All's Well that Ends Well*, III. 5, 36.

Monosyllables containing a long vowel and ending in an *r* sound, are often pronounced in two syllables:

> Hear, Ná | ture, hé | ar; dé | ar God | dess, héar. |
> —*King Lear*, I. 4, 267.

Sometimes other monosyllables are thus divided:

> Will you | be rúled | by mé? |
> A-ý, | my Lord. |
> —*Hamlet*, IV. 7, 60.

er final seems sometimes to have been pronounced with a kind of "burr," equivalent to an additional syllable:

> A broth | er's mur | der-r. | Pray can | I not. |
> —*Hamlet*, III. 3, 38.

> *Corn.* We'll teach | you.
> *Kent.* Sir | -r, I'm | too old | to learn. |
> —*King Lear*, II. 2, 121.

So *Sir* becomes *Sirrah*.

-ion is frequently pronounced as two syllables at the end of a line. Also *tion* in a line, especially after *c*. So also final *ience, iant, ious, iage*, etc. The *e* is sometimes sounded in "pleasure," "gorgeous."

e mute is sometimes pronounced;

> E'en at | the base | of Pom | pey's stat | u-e. |
> —*Julius Cæsar*, III. 2, 192.

The noun *ache* was pronounced *aitch.* (See notes to Rolfe's "Tempest.")

Till all | thy bones | with ach | es make | thee roar. |
— *Tempest*, I. 2, 368.

The *e* in *commandment, entertainment,* which was originally used, is sometimes retained:

Be val | ued 'gainst | your wife's | command | (e)ment.
— *Merchant of Venice*, IV. 1, 442.

e. Accent. Some words in Shakespeare have the accent nearer the end than at present. Thus: abjéct, *Rich. III.*, I. 1, 106; accéss, *W. T.*, V. 1, 87; aspéct, *A. & C.*, I. 5, 33; charácters, *Ham.*, I. 3, 59; commérce, *Tr. & Cr.*, I. 3, 105; contráry, *Ham.*, III. 2, 194; compáct, *J. C.*, III. 1, 215; edíct, *M. N. D.*, I. 1, 151; exíle, *R. & J.*, V. 3, 211; instínct, 2 *Hen. IV.*, I. 1, 86; obdúrate, *M. of V.*, IV. 1, 8; oppórtune, *T.*, IV. 1, 26; porténts, *Othello*, V. 2, 45; sepúlchre, *Rich. II.*, I. 3, 194; sinister, *Hen. V.*, II. 4, 85.

In some the accent is nearer the beginning than with us: cómpelled, *M. for M.*, II. 4, 57; cómplete, *L. L. L.*, I. 1, 137; détestable, *K. J.*, III. 4, 29; dístinct, *M. of V.*, II. 9, 61; énginer, so also mútiners and píoners; óbscure, *M. of V.*, II. 7, 51; óbservant, *K. L.*, II. 2, 97; persever, *M. N. D.*, III. 2, 236; rhéumatic, *M. N. D.*, II. 1, 105; sécure, *Ham.*, I. 5, 61; súccessors, *Hen. VIII.*, I. 1, 60.

In general, an adjective or participle of two syllables standing before a noun accented on the first syllable throws the accent back, when, otherwise, it would have the modern accent. Thus, compléte becomes cómplete:

A maid of grace and cómplete majesty.
— *Love's Labour's Lost*, I. 1, 137.

So in numerous instances of other words.

Words in *ized* and *ised* throw the accent back:

As I | by friends | am well | advér | tiséd. |
— Richard III., IV. 4, 451.

The French accent is sometimes retained; as in royál, fortúne, pardón, mercý. This, however, is not so common as in Spenser, Surrey, and Chaucer.

f. Rhyme is often used by Shakespeare as an effective termination at the end of a scene, also to mark an *aside.* Prose is sometimes used in comic scenes and in letters, where it is necessary to lower the dramatic pitch, or to express frenzy, madness, and higher flights of the imagination.

25. In general, the blank verse of Shakespeare was more strict and constrained in his earlier plays, and more free and untrammelled in the later. Several indications of this have been used as tests to help to fix the time at which the various plays were written. The following rules are based upon those given in Fleay's Shakespeare Manual, before quoted:

a. The difference between "end-stopped" and "run-on" lines. In "Love's Labour's Lost," his first genuine play, the percentage of run-on lines is only five and a half; in "Winter's Tale," one of the very latest, it is forty-seven and one-fifth.

b. Lines with feminine endings; that is, with extra unaccented syllables at the end. These increase in frequency from four per cent in the earliest plays, to thirty-one or thirty-two per cent in the latest.

c. Lines with extra syllables before the cæsural pause increase from none in the earliest plays, to nearly four per cent in the latest.

d. The proportion of light endings (pronouns, auxiliaries, etc.), and of weak endings (prepositions, conjunctions, etc., allowing no pause), increases during the latest plays.

e. Alexandrines not only increase in frequency, but assume freer form; being confined at first to a middle pause, but later plays having pauses in various other places in the

f. The use of rhyme couplets diminishes gradually from a proportion of two rhyme lines to one of blank verse, down to an absolute absence of rhyme.

26. Without attempting to characterize the blank verse of authors since the time of Shakespeare, we give below some tabular results of an analysis, by Professor Mayor, of the metre of Milton, Tennyson, and Browning. Of our American poets, we may remark, that Bryant is distinguished above all for the dignity and energy of his style in this special form of verse. Longfellow seldom attempts it, and with indifferent success. Holmes reminds us of Pope in the ease of his rhymed iambic pentameter.

CAESURAL PAUSE.

27. The table shows the average in passages of two hundred lines each, taken from the three poets named.

	MILTON.	TENNYSON.	BROWNING.
Pause after first syllable	1	8	11
Pause after initial trochee	1	3	2
Pause after initial iambus	13	11	7
Pause after third syllable	13	16	22
Pause after fourth syllable	25	33	25
Pause after fifth syllable	14	23	28
Pause after sixth syllable	42	24	18
Pause after seventh syllable	17	23	24
Pause after eighth syllable	15	14	7
Pause after ninth syllable	2	7	4
Pause final only	46	53	51
Pause internal only	74	58	45
Pause none	25	20	27
Feminine ending	11	9	1

ese results are averaged from Professor Mayor's tables. er range was taken for analysis in Tennyson than in or Browning.

KINDS OF FEET.

28. From the same tables we obtain the following proportion of substituted feet in the same authors, in two hundred lines, or a thousand feet:

	MILTON.	TENNYSON.	BROWNING.
Pyrrhic	54	60	31
Spondee	72	52	80
Trochee (initial)	35	37	65
Trochee (not initial)	18	7	9
Anapæst	31	30	58
Dactyl	2	2	2
This leaves iambus	788	812	755

CHAPTER XII.

IMITATION OF CLASSICAL METRES.

1. Our masters of English verse, not content with the range afforded them by the various metres in their native language, have found an attractive field of experiment in the well-known forms of Greek and Latin prosody.

2. As the sense of rhythm is a natural instinct, and is based upon fundamental principles common to all languages, the prosody of one nation must be always capable of reproduction, to some extent, in the language of another. At the same time, there are peculiarities of age and race which prevent a complete identification of one with the other.

3. In the classical metres, as we have shown in the chapter on Quantity, the rhythm depends upon the length of the syllables; in the English, upon the accent. Therefore, even if we should employ in English the same number of syllables in the foot, and the same number of feet in the line, we should not exactly reproduce the effect of the ancient metre, unless we should employ also syllables corresponding in length to those in the original. For these we lack the material. We have, indeed, vowels naturally long, and we can furnish syllables made long "by position," that is, with two consonants after the vowel; but to prolong these in exact time is foreign to our habits of speech, and the most skilful arrangement for this purpose would probably fail to find readers who could produce the intended effect.

4. Therefore, while complete reproduction of the classical metres is scarcely possible, there may be various degrees of successful imitation. The ordinary method is simply to copy the rhythm, by using accented syllables in place of the long ones in the original. Or the attempt may go farther than this, and aim at following the long quantity, also, as far as possible. In other cases, the modern metre is scarcely more than a suggestion of the ancient, without any pretence of exact imitation.

DACTYLIC HEXAMETER.

5. In the classical form, this consisted of six feet, either dactyls or spondees. The dactyl was the prevailing unit of rhythm, and was especially needed in the fifth foot, to give the typical character. This foot, however, was occasionally a spondee, and then the line was called a *spondaic* verse. The sixth, or last, foot was always a spondee or a trochee. This metre was the recognized vehicle of epic poetry, as iambic pentameter is in English.

Several attempts have been made to use it in English, for the same purpose. The number of feet and the dactylic movement have been closely adhered to, by using accented syllables to take the place of the long ones, but it has been impossible to reproduce the dignity and melody of the ancient verse. We have few spondees, produced by two contiguous syllables of equal accent or emphasis; and the result is a great preponderance of dactyls, and the substitution of trochees for spondees. This gives a light and tripping movement, which fails to be relieved by passages of weight and dignity. Coleridge gives a favorable specimen of it, in a translation from Schiller:

Stróngly it | béars us a | lóng in | swélling and | límitless | billows, |
Nóthing be | fóre and | nóthing be | hínd but the | ský and the |
ócean. |

As noted examples, may be cited, Southey's "Vision of Judgment," Coleridge's "Hymn to the Earth," Longfellow's "Evangeline" and "Children of the Lord's Supper," Kingsley's "Andromeda," and Clough's "The Bothie of Tober-na-vuolich."

Eárth, thóu | móther of | númberless | chíldren, the | núrse and the | móther, |
Sister | thou of the | stars, and be | lov'd by the | sun, the re | joicer! |
Guardian and | friend of the | moon, O | Earth, whom the | comets for | get not, |
Yea, in the | measureless | distance wheel | round and a | gain they be | hold thee! |

— *Coleridge: Hymn to the Earth.*

Thís is the | fórest pri | méval. The | múrmuring | pínes and the | hémlocks,
Bearded with | moss and in | garments | green, indi | stinct in the | twilight,
Stand like | Druids of | eld, with | voices | sad and pro | phetic,
Stand like | harpers | hoar, with | beards that | rest on their | bosoms.

— *Longfellow: Evangeline.*

Óver the | séa, pást | Créte, on the | Sýrian | shóre to the | sóuthward,
Dwells in the | well-tilled | lowland a | dark-haired | Æthiop | people,
Skilful with | needle and | loom, and the | arts of the | dyer and | carver;
Skilful but | feeble of | heart; for they | know not the | lords of O | lympus,
Lovers of | men; neither | broad-browed | Zeus nor | Pallas A | thene,
Teacher of | wisdom to | heroes, be | stower of | might in the | battle;
Share not the | cunning of | Hermes, nor | list to the | songs of A | pollo;
Fearing the | stars of the | sky, and the | roll of the | blue salt | water.

— *Kingsley: Andromeda.*

Here we find proper spondees in *well-tilled*, *dark-haired*, *broad-browed*, and *blue salt*. The last makes a spondaic line.

Thát gréat | pówer with | dráwn, re | céding | hére and | pássive,
Felt she in | myriad | springs, her | sources | far in the | mountains,
Stirring, col | lecting, | rising, up | heaving, | forth out | flowing,

Taking and | joining, right | welcome, that | delicate | rill in the | valley,
Filling it, | making it | strong, and | still de | scending, | seeking,
With a | blind fore | feeling, de | scending | ever, and | seeking,
With a de | licious fore | feeling, the | great still | sea be | fore it.
— *Clough: The Bothie of Tober-na-vuolich.*

Ánd as | whén in | héaven, a | róund the | móon in her | bríghtness,
Clear are the | lustrous | stars and | all the | air is | breathless,
Seen are the | jutting | peaks and | jutting | promon | tories,
Seen are the | glens and re | vealed are the | solemn a | bysses of | heaven,
Every | star can be | told, and | gladdened at | heart is the | shepherd.
— *Hodgson: Translation of Iliad.*

The following seems to be the same as the hexameter, wanting the final syllable:

Speak to Him, | thou, for He | hears, and | Spirit with | Spirit can | meet,
Closer is | He than | breathing, and | nearer than | hands and | feet.
— *Tennyson: The Higher Pantheism.*

ELEGIAC METRE.

6. This consisted of a *dactylic hexameter* line followed by a *dactylic pentameter*, so called. This pentameter was peculiar in being composed of two sections, each of two and a half feet. That is, there were two whole feet followed by a long syllable before the cæsural pause, and then two more whole feet followed by a long syllable. Coleridge illustrates it, in a translation from Schiller:

Ín the hex | ámeter | ríses the | fóuntain's | sílvery | cólumn,
Ín the pen | támeter | áye || | fálling in | mélody | bácк. ||

In this metre are written Clough's "Amours de Voyage," and a poem entitled "Dorothy," by A. J. Munby. Swinburne's "Hesperia" is nearly the same, although with a modified form of the pentameter.

Shall I not, | Ó, may I | nót thus | yét re | frésh the re | mémbrance |
Whát sweete | jóyes I had | ónce || and | whát a | pláce I did | hóld.
— *Sir Philip Sidney.*

Óver the | gréat windy | wáters and | óver the | cléar-crested | súmmits,
Unto the | sún and the | ský || and | únto the | pérfecter | éarth;
Come let us | go to a | land where | gods of the | old time | wandered, |
Where every | breath even | now || | changes to | ether di | vine. |

— *Clough: Amours de Voyage.*

Dórothy | góes with her | páils to the | áncient | wéll in the | court-yard,
Dáily at | gréy of | mórn, || | dáily ere | twílight at | éve ;
Often and | often a | gain she | winds at the | mighty old | windlass,
Still with her | strong red | arms || | landing the | bucket a | right.

— *A. J. Munby: Dorothy.*

Out of the golden remote wild west, where the sea without shore is
Full of the sunset, and sad, if at all, with the fulness of joy,
As a wind sets in with the autumn that blows from the region of stories,
Blows with a perfume of songs and of memories beloved from a boy.

— *Swinburne: Hesperia.*

Tennyson gives us two examples of Elegiacs. One is an imitation in *quantity.*

Thése láme | héxame | térs, the | stróng-wínged | músic of | Hómer?
Nó — but a | móst búr | lésque || | bárbarous | éxperi | ménts. |
When was a harsher sound ever heard, ye Muses, in England?
When did a frog coarser croak upon our Helicon?
Hexameters no worse than daring Germany gave us,
Barbarous experiment, barbarous hexameters.

Here it will be noticed that the first foot is a natural spondee, both syllables being long by nature. The first syllable in the third foot is made long by position (closing with two consonants), and is accented arbitrarily to bring out the force of a long syllable. The same is true of the last syllable in *experiment.* The verse must be read with these forced accents to produce the effect intended.

The other example from Tennyson is written with the ordinary accent, without special regard to quantity.

Créeping through | blóssoming | rúshes and | bówers of | róse-blowing | búshes,
Dówn by the | póplar | táll || | rívulets | bábble and | fáll. ||

HENDECASYLLABICS.

7. This word means *eleven-syllable metre.* The verse is composed of a spondee, a dactyl, and three trochees. In the following specimen by Tennyson, the first syllable of each foot is intended to be plainly accented, even where it would not be naturally accented, in order to carry out the effect of syllables long in quantity. Thus, the syllable *lent* of the fourth foot in the first line must be accented, and such obscure syllables as *is* and *of*, when they occupy the first place in their respective feet. We shall then see "How fantastical is the dainty metre!"

> Ó yóu | chórus of | índo | lént re | viéwers, |
> Írré | spónsible, | índo | lént re | víewers,
> Lóok, Í | cóme to the | tést, a | tíny | póem,
> Áll cóm | pósed in a | métre | óf Ca | túllus;
> Áll ín | quántity, | cáreful | óf my | mótion, |
> Líke thé | skáter on | íce that | hárdly | béars him, |
> Lést Í | fáll una | wáres be | fóre the | péople,
> Wáking | láughter in | índo | lént re | viéwers. |
> Should I flounder awhile without a tumble,
> Thro' this metrification of Catullus,
> They should speak to me not without a welcome,
> All that chorus of indolent reviewers.
> Hard, hard, hard is it, only not to tumble,
> So fantastical is the dainty metre.

The next example is from Swinburne:

> Ín thé | mónth of the | lóng de | clíne of | róses,
> Í, bé | hólding the | súmmer | déad be | fóre me, |
> Set my face to the sea, and journeyed silent,
> Gazing eagerly where above the sea-mark,
> Flame as fierce as the fervid eyes of lions
> Half divided the eyelids of the sunset.

Coleridge also furnishes an example of hendecasyllabics so called; but by the substitution of a dactyl for the opening

spondee, the original rhythm is modified, and the number of syllables becomes twelve instead of eleven:

> **Héar, my be | lóved, an | óld Mi | lésian | stóry!**
> **Hígh and em | bósom'd in | cóngre | gáted | láurels, |**
> **Glimmer'd a temple upon a breezy headland;**
> **In the dim distance, amid the skyey billows,**
> **Rose a fair island; the god of flocks had placed it.**

In Charles Lamb's well-known poem, "The Old Familiar Faces," we have a suggestion of this metre, retaining the three trochees at the end, and varying between spondees and dactyls in the first part of the line:

> **Í have had | pláymates, | Í have | hád com | pánions,**
> **Ín my | dáys of | chíldhood | ín my | jóyful | schóol days;**
> **Áll, all are | góne, the | óld fa | míliar | fáces. |**

Another modification of this form is seen in Browning's "One Word More." Instead of retaining the dactyl in the second foot, he uses all trochees, making ten syllables instead of eleven:

> **Rafael | made a | centu | ry of | sonnets,**
> **Made and | wrote them | in a | certain | volume, |**
> **Dinted | with the | silver- | pointed | pencil, |**
> **Else he | only | used to | draw Ma | donnas. |**

The first and third lines in this stanza of Matthew Arnold suggest also the same modification:

> **Ráise the | líght, my | páge, that | Í may | sée her, |**
> **Thou art cóme at last, then, haughty Queen!**
> **Lóng I've | wáited, | lóng I've | foúght my | féver; |**
> **Late thou comest, cruel thou hast been.**

In all these examples, a peculiar character is often given to the rhythm by a weakened stress upon the fourth foot in the line.

ALCAICS.

8. The scheme of this metre, as used by Horace, may be marked thus:

∪ | — ∪ | — ∪ | — ∪ ∪ | — ∪ ∪ |
∪ | — ∪ | — ∪ | — ∪ ∪ | — ∪ ∪ |
∪ | — ∪ | — ∪ | — ∪ | — ∪ |
— ∪ ∪ | — ∪ ∪ | — ∪ | — ∪ |

Tennyson finely reproduces this, in quantity, as well as accent, in his verses on Milton:

O | míghtȳ | móuth'd ĭn | véntŏr ŏf | hármŏniĕs, |
O | skíll'd tŏ | síng ŏf | Tíme ŏr Ĕ | térnĭtȳ, |
God- | gíftĕd | órgăn- | vóice ŏf | Ĕngländ, |
Míltŏn, ă | náme tŏ rĕ | sóund fŏr | ágĕs. |

He has also two distinct modifications of it, one in his lines, "To the Rev. F. D. Maurice:"

∪ | — ∪ | — ∪ | — ∪ | —
∪ | — ∪ | — ∪ | — ∪ | — |
∪ | — ∪ | — ∪ | — ∪ | — ∪ |
— ∪ ∪ | — ∪ ∪ | — ∪ | —

Come, | Máurice, | cóme; the | láwn as | yét
Is | hóar with | ríme, or | spóngy | wét;
But | whén the | wréath of | Márch has | blóssomed, |
Crócus, a | némone, | vío | lét,

Or later, pay one visit here,
For those are few we hold as dear;
Nor pay but one, but come for many,
Many and many a happy year.

The other is "The Daisy:"

∪ | — ∪ | — ∪ | — ∪ | —
∪ | — ∪ | — ∪ | — ∪ | —
∪ | — ∪ | — ∪ | — ∪ | — ∪
∪ | — ∪ | — ∪ ∪ | — ∪ | —

O | Lóve, what | hóurs were | míne and | thíne,
In | lánds of | pálm and | sóuthern | píne,
In | lánds of | pálm, of | órange | blóssom,
Of ólive, | áloe, and | máize and | víne.

SAPPHICS.

9. This consists of three lines of the following scheme:

— ∪ | — — | — ∪ ∪ | — ∪ | — —

followed by one line marked thus:

— ∪ ∪ | — —

This is closely reproduced by Swinburne:

Áll the | níght sléep | cáme not up | ón my | eyélids, |
Shéd not | déw nor | shóok nór un | clósed a | féather,
Yét with | líps shút | clóse, and with | éyes of | íron
Stóod and be | héld me. |

Southey simply suggests it:

Swift through the sky the vessel of the Suras
Sails up the fields of ether like an angel.
Rich is the freight, O vessel, that thou bearest,
Beauty and virtue.

SEPTENARIUS.

10. In classical Greek and Latin, this metre was composed of seven trochees, with an added syllable. This is exactly reproduced in Longfellow's "Psalm of Life."

Téll me | nót in | móurnful | númbers, | Lífe is | bút an | émpty | dréam.

In later Latin, this became modified, and formed, as we have seen, the basis for the English Septenary.

SATURNIAN.

11. This is a very ancient Latin form, in which accent and even rhyme seem to have had part:

∪ | — ∪ | — ∪ | — ∪ | || — ∪ | — ∪ | — ∪

The | king was | in the | parlor, || | counting | out his | money:
The | queen was | in the | kitchen, || | eating | bread and | honey.

— *Mother Goose.*

CHORIAMBIC.

12. A spondee, three choriambus, and an iambus:

— — | — ∪ ∪ — | — ∪ ∪ — | — ∪ ∪ — | ∪ —

Lóve, whát | áiled thee to léave | lífe that was máde | lóvely we thóught | with lóve?
Whát swéet | vísions of sléep | lúred thee awáy | dówn from the líght | abóve?

— *Swinburne.*

GALLIAMBIC.

13. This is the metre of the Attis of Catullus. The effect is as follows:

— | ∪ — | ∪ — | ∪ — | ∪ || — | ∪ — | ∪ ∪ — | ∪ —

Só | in íre | she spáke, | adjúst | ing || dís | uní | tedly thén | her yóke. |
At | his own | rebuke | the li | on || doth | his heart | to a fu | ry spur,
With | a step, | a roar, | a burst | ing, || un | arrest | ed of an | y brake.

— *Robinson Ellis: Translation of the Attis.*

The same metre is suggested by Tennyson in his "Boadicea."

While about the shores of Mona those Neronian legionaries
Burnt and broke the grove and altar of the Druid and Druidess,
Far in the east Boadicea, standing loftily charioted,
Mad and maddening all who heard her in her fierce volubility,
Girt by half the tribes of Britain, near the colony Camelodune,
Yell'd and shriek'd between her daughters o'er a wild conspiracy.

CHAPTER XIII.

FOREIGN FORMS OF VERSE.

1. ENGLISH verse, like the language it uses, is hospitable to all forms. We have seen it emerge from its crude beginnings, of brief Saxon couplets, modified by the more sonorous Norman metres, and gradually take on an established style, in accordance with its own genius. This style, precise in heroic measures, and flowing in the lyric, is characterized by a certain careless grace, in which the sentiment rather clothes itself than is "clothed upon" by any formal rules of art.

The plastic materials, however, can easily be moulded into other shapes, and in the absence of the higher inspiration, the fancy amuses itself with the possibilities of artistic form and finish.

With what success our poets have imitated the rhythms of the classic languages, has been shown in the preceding chapter. We have now to consider a phase of imitative work which is of quite recent origin.

2. In the Cornhill Magazine, for July, 1877, appeared an article by Professor Gosse, entitled a "Plea for Certain Exotic Forms of Verse." These forms, not native to our language, are chiefly of French origin, and some of them can be traced back to the time of the Troubadours. They were composed by French writers, in great variety, in the fourteenth and fifteenth centuries, and were revived again in the seventeenth. Previous to the year 1873, they had attracted

but small attention, comparatively, from English writers. Chaucer had made some use of the *ballade;* Gower had written fifty of that kind in French; Sir Philip Sidney has a ditty suggesting the *rondel;* Drummond of Hawthornden wrote a *sestina;* and a volume entitled "The Trivial Poems, and Triolets," of Patrick Carey, was published in England, in 1651. The *sonnet,* not included in this list, as being of Italian origin, has been naturalized in English from the earliest times.

3. But since the publication in England, in 1872, of Mr. Andrew Lang's "Lays and Lyrics of Old France," or arising simultaneously with it, a rapid growth has taken place of this style of metrical composition. Mr. Austin Dobson, Professor Edmund Gosse, and Mr. W. E. Henley were the earliest composers of these forms, but the number of their followers has now widely multiplied both in England and in America.

4. The following rules and examples of the various forms are given on the authority of Professor Gosse, in the article mentioned, and of Mr. Gleeson White, in his book of "Ballades and Rondeaus,"[1] published by D. Appleton & Co., New York, 1888.

THE BALLADE.

5. This, in its strict form, consists of three stanzas of eight lines each, followed by a verse of four lines, called the Envoy; or three stanzas of ten lines each, with envoy of five, each of the stanzas and the envoy closing with the same refrain.

The same set of rhymes used in the first stanza must be repeated in the other stanzas, and in the same order. No word once used as a rhyme must be used again as such,

[1] [illegible]des ballades and rondeaus, the book contains all the forms men- [illegible] this chapter, about three hundred examples in all.

throughout the poem. The envoy has the same rhymes, and in the same order, as the last half of the preceding stanza. The rhyme formula is *a b a b b c b c*, for the eight-line stanzas, and *a b a b b c c d c d*, for the ten.

THE BLITHE BALLADE.

Of all the songs that dwell
  Where softest speech doth flow,
Some love the sweet rondel,
  And some the bright rondeau,
  With rhymes that tripping go
In mirthful measures clad;
  But would I choose them? No;
For me the blithe ballade!

O'er some, the villanelle,
  That sets the heart aglow,
Doth its enchanting spell
  With lines recurring throw;
  Some, weighed with wasting woe,
Gay triolets make them glad;
  But would I choose them? No;
For me the blithe ballade!

On chant of stately swell,
  With measured feet and slow,
As grave as minster bell,
  As vesper tolling slow,
  Do some their praise bestow;
Some on sestinas sad;
But would I choose them? No;
  For me the blithe ballade!

Envoy.

Prince, to these songs a-row,
  The Muse might endless add;
But would I choose them? No;
  For me the blithe ballade!

— *Clinton Scollard.*

As in a different style, I give the first verse of a ballade, by Mr. Swinburne, which Professor Gosse praises as "an excellent type of all that a ballade should be."

A BALLAD OF DREAMLAND.

I hid my heart in a nest of roses,
  Out of the sun's way hidden apart;
In a softer bed than the soft white snow's is,
  Under the roses I hid my heart.
  Why would it sleep not? Why should it start,
When never a leaf of the rose-tree stirred?
  What made sleep flutter his wings and part?
Only the song of a secret bird.

—*A. C. Swinburne.* (See Appendix.)

THE RONDEL.

6. This consists of fourteen lines, the number of syllables in a line not fixed in modern usage. The first and second lines are repeated for the seventh and eighth, and also for the thirteenth and fourteenth. There are but two rhymes. The rhyme order is not fixed.

Too hard it is to sing
  In these untuneful times,
When only coin can ring,
  And no one cares for rhymes.
  Alas! for him who climbs
To Aganippe's spring!
Too hard it is to sing
  In these untuneful times!
His kindred clip his wing,
  His feet the critic limes;
If Fame her laurel bring,
  Old age his forehead rimes;
Too hard it is to sing
  In these untuneful times!

—*Austin Dobson.*

THE RONDEAU.

7. This is a later form of the rondel. It is composed of thirteen lines of eight or ten syllables each. It is written in three stanzas, of five, three, and five lines respectively. There are but two rhymes. A refrain, made of the first word, or words, of the first line, is added after the second stanza, and also after the third. The usual rhyme-order is *a a b b a, a a b, a a b b a.*

AN ACROSTICAL VALENTINE.

Fast in your heart, O rondeau rare,
  Rich with the wealth of love, I dare,
Alas to send, but not to sign,
Nestles my name. The fetters fine
  Kissed by her lips, may break, — beware!

Delight is dizzy with despair.
Suppose she fain would answer, — there!
  How shall she find this name of mine
                Fast in your heart?

Enough if secrecy you swear;
Red lips can't solve the subtile snare
My tricksy muse weaves with her line;
And I am caught, vain Valentine!
  N. B. — Say, should she ask you where?
                Fast in your heart.
                — *Frank Dempster Sherman.*

THE ROUNDEL.

8. Mr. Swinburne seems to have given currency to this form, which is a modification of the rondeau. He writes it in three stanzas of three lines each, with a refrain after the first and the third. The lines are of any length from four to six-

teen syllables. There are only two rhymes, in the order *a b a, b a b, a b a.*

A BABY'S HANDS.

A baby's hands, like rosebuds furled,
  Whence yet no leaf expands,
Ope if you touch, though close up-curled,
  A baby's hands.

Then, even as warriors grip their brands,
  When battle's bolt is hurled,
They close, clenched hard like tightening bands.

No rosebuds yet, by dawn impearled,
  Match, even in loveliest lands,
The sweetest flowers in all the world,
  A baby's hands.

—*A. C. Swinburne.*

THE KYRIELLE.

9. The kyrielle is a familiar form, known in all our hymn-books. It is a poem in four-line verses, having the last line of each verse the same.

THE PAVILION.

In the tent the lamps were bright;
Out beyond, the summer night
Thrilled and quivered like a star;
We beneath were left so far.

From the depths of blue profound
Never any sight or sound
Came our loneliness to mar;
We beneath were left so far.

But against the summer sky
Only you stood out and I;
From all other things that are
We beneath were left so far.

—*A. Mary F. Robinson.*

THE PANTOUM.

10. This is not of French, but of Malay origin. It may have any number of stanzas, of four lines each. The second and fourth line of each verse form the first and third of each succeeding one, until, to close the whole, the second and fourth lines of the last stanza are made from the first and third, or third and first, of the first stanza. The rhymes are *a b a b*, *b c b c*, *c d c d*, till the last, *z a z a*.

EN ROUTE.

Here we are riding the rail,
  Gliding from out of the station;
Man though I am, I am pale,
  Certain of heat and vexation.

Gliding from out of the station,
  Out from the city we thrust,
Certain of heat and vexation,
  Sure to be covered with dust.

Out from the city we thrust;
  Rattling we run o'er the bridges;
Sure to be covered with dust,
  Stung by a thousand of midges.

. . . . . .

Ears are on edge at the rattle,
  Man though I am, I am pale,
Sounds like the noise of a battle,
  Here we are riding the rail.

—*Brander Matthews.*

THE VIRELAI.

11. The number of stanzas is not fixed, or the number of lines in a stanza. The rhyme order is *a a b*, *a a b*, *a a b*, in multiples of three, for the first stanza; then, *b b c*, *b b c*, *b b c*, in the second stanza; *c c d*, *c c d*, *c c d*, in the third, and so on.

The last stanza (if we take seven stanzas, for example) would have *g g a, g g a, g g a.* Each rhyme appears twice, once in the couplets and once in the single lines.

SPRING SADNESS.

As I sat sorrowing,
Love came and bade me sing
  A joyous song and meet;
For see (said he) each thing
Is merry for the Spring,
  And every bird doth greet
The break of blossoming,
That all the woodlands ring
  Unto the young hours' feet.

Wherefore put off defeat,
And rouse thee to repeat
  The chimes of merles that go,
With flutings shrill and sweet,
In every green retreat,
  The tune of streams that flow,
And mark the fair hours' beat
With running ripples fleet,
  And breezes soft and low.

. . . . . .

So for the sad soul's ease,
Remembrance treasures these
  Against Time's harvesting,
That so when mild Death frees
The soul from Life's disease
  Of strife and sorrowing,
In glass of memories,
The new hope looks and sees
  Through death a brighter Spring.

—*John Payne.*

THE VIRELAI NOUVEAU.

12. This has but two rhymes, the order not fixed. The first stanza is a couplet, which serves also as a refrain for the later stanzas, the first line ending the second stanza, and the

second line ending the third stanza, and so on alternately. The stanzas vary in number of lines, from five to seventeen. (See Appendix.)

THE RONDEAU REDOUBLÉ.

13. This is written in six verses of four lines each, with but two rhymes. Its peculiarity is that each line of the first verse is used again in the same order to serve for the last line of verses two, three, four, and five. The last line of the sixth has a new wording for itself; but has, in addition, a refrain consisting of the first half of the first line of the poem. The rhyme-order is *a b a b* in the first, and *b a b a* in the second, and so on.

My day and night are in my lady's hand;
I have no other sunrise than her sight;
For me her favor glorifies the land;
Her anger darkens all the cheerful light.

Her face is fairer than the hawthorn white,
When all a-flower in May the hedgerows stand;
While she is kind, I know of no affright;
My day and night are in my lady's hand.

All heaven in her glorious eyes is spanned;
Her smile is softer than the summer's night,
Gladder than daybreak on the Faery strand;
I have no other sunrise than her sight.

. . . . . .

Come weal or woe, I am my lady's knight,
And in her service every ill withstand;
Love is my Lord in all the world's despite,
And holdeth in the hollow of his hand
My day and night.

—*John Payne.*

THE SICILIAN OCTAVE.

14. Mr. White gives but two examples of this form, both by the same author, describing and exemplifying it. It is one stanza of eight lines, with but two rhymes, *a b a b a b a b.* We give one example:

> To thee, fair Isle, Italia's satellite,
> Italian harps their native measures lend;
> Yet, wooing sweet diversity, not quite
> Thy octaves with Italia's octaves blend.
> Six streaming lines amass the arrowy might,
> In hers, one cataract couplet doth expend;
> Thine lake-wise widens, level in the light,
> And like to its beginning is its end.
>
> — *Richard Garnett, LL.D.*

THE SESTINA.

15. The sestina has six stanzas, each of six lines, of equal length.

a. The lines of the six stanzas end with the six same words, each line having a different word, and these words *not rhyming together.*

b. The ending words are repeated in each succeeding stanza, after the following scheme: first stanza, 1, 2, 3, 4, 5, 6. Second, 6, 1, 5, 2, 4, 3. Third, 3, 6, 4, 1, 2, 5. Fourth, 5, 3, 2, 6, 1, 4. Fifth, 4, 1, 5, 3, 6, 2. Sixth, 2, 4, 6, 5, 3, 1.

c. After the six stanzas comes a three-line stanza, using the same six words over again, three at the end of the lines and three in the middle.

To show the form, we give the first two stanzas and the last of a sestina by Professor Gosse:

> In fair Provence, the land of lute and rose,
> Arnaut, great master of the lore of love,
> First wrought sestines to win his lady's heart;

For she was deaf when simple staves he sang,
And for her sake he broke the bonds of rhyme,
And in this subtler measure hid his woe.

"Harsh be my lines," cried Arnaut, "harsh the woe,
My lady, that enthron'd and cruel rose,
Inflicts on him that made her live in rhyme!"
But through the metres spake the voice of Love,
And like a wild-wood nightingale he sang,
Who thought in crabbed lays to ease his heart.

. . . . . .

Ah! sovereign *Love*, forgive this weaker *rhyme!*
The men of old who *sang* were great at *heart*,
Yet have we too known *woe*, and worn thy *rose*.

THE VILLANELLE.

16. The original model contains but nineteen lines. It has five stanzas of three lines each, and a sixth of four lines. The method of using the refrain is peculiar. The first line of the first verse is used as the last line of the second verse, and of each alternate verse afterwards. The last line of the first verse is used as the last line of the third verse and of each alternate one afterwards. Then, the two together, that is, the first and last lines of the first verse, become the last two lines of the last verse. There are only two rhymes, *a b a*, through the whole. Professor Gosse, however, does not limit the villanelle to nineteen lines, but says it may be of any length, if only it retain the number and length of rhymes:

A dainty thing's the Villanelle;
  Sly, musical, a jewel in rhyme,
Its serves its purpose passing well.

A double clappered silver bell,
  That must be made to clink in chime;
A dainty thing's the Villanelle.

And if you wish to flute a spell,
  Or ask a meeting 'neath the lime,
It serves its purpose passing well.

You must not ask of it the swell
  Of organs grandiose and sublime;
A dainty thing's the Villanelle,

And filled with sweetness, as a shell
  Is filled with sound, and launched in time;
It serves its purpose passing well.

Still fair to see and good to smell
  As in the quaintness of its prime,
A dainty thing's the Villanelle;
  It serves its purpose passing well.

— *W. E. Henley.*

(For another example, see Appendix.)

THE TRIOLET.

17. "The triolet," says Mr. White, "may be regarded as almost an epitome of the other forms." It is composed of eight lines, the number of syllables not fixed. The first line is repeated for the fourth, and the first and second are repeated for the seventh and eighth. The rhyme order is *a b a a a b a b.*

I intended an Ode,
  And it turned into Triolets.
It began *à la mode:*
I intended an Ode,
But Rose crossed the road
  With a bunch of fresh violets.
I intended an Ode,
  And it turned into Triolets.

— *Austin Dobson.*

CHAIN VERSE.

18. In the chain verse of French origin, a word in one line was repeated in a new form in the next. This seems to have suggested two similar forms in English. In one, the last word of a line is repeated as the first word in the next line:

Nerve thy soul with doctrines *noble*,
  Noble in the walks of *time*,
Time that leads to *an eternal*,
  An eternal life sublime:
Life sublime in moral *beauty*,
  Beauty that shall *ever be;*
Ever be to lure thee *onward*,
  Onward to the fountain *free:*
Free to every earnest *seeker*,
  Seeker for the fount of *youth*,
Youth exultant in its *beauty*,
  Beauty of the living truth.

In the other form, the last line of a stanza becomes the first line of the next stanza:

My spirit longeth for Thee
  Within my troubled breast,
Although I be unworthy
  Of so divine a guest.

Of so divine a guest,
  Unworthy though I be,
Yet has my heart no rest,
  Unless it comes from Thee.

Unless it comes from Thee,
  In vain I look around;
In all that I can see
  No rest is to be found.

No rest is to be found
  But in thy blessed love;
Oh, let my wish be crowned,
  And send it from above.

—John Byrom.

THE CHANT ROYAL.

19. "The chant royal," says Professor Gosse, "is the final *tour-de-force*, the *ne plus ultra* of legitimate difficulty in the construction of a poem. Henry de Croy derives the title of this form from the fact that persons excelling in the composition of *chants royaux* were worthy to be crowned with garlands like conquerors or kings. It is a moot point among students whether the ballade or the chant royal be the earlier and original poem. It was always dedicated to more stately and heroic themes than the ballade. The chant royal was reserved for the celebration of divine mysteries, or for the exploits of some heroic race."

20. It is composed of five stanzas of eleven lines each, to which is added an *envoi* of five lines. The final line is the same in each of the stanzas and in the envoy. Only five rhymes are used; the order for each stanza is *a b a b c c d d e d e*, and for the envoy *d d e d e*. The envoy begins with an invocation as in the old ballades.

We close this chapter with an example of the chant royal composed by Professor Gosse:

THE PRAISE OF DIONYSUS.

Behold, above the mountains there is light,
A streak of gold, a line of gathering fire,
And the dim East hath suddenly grown bright
With pale aërial flame, that drives up higher
The lurid mists that, of the night aware,
Breasted the dark ravines and coverts bare.
Behold, behold! the granite gates unclose,
And down the vales a lyric people flows,
Who dance to music, and in dancing fling
Their frantic robes to every wind that blows,
And deathless praises to the vine-god sing.

Nearer they press, and nearer still in sight,
Still dancing blithely in a seemly choir;
Tossing on high the symbol of their rite,
The cone-tipped thyrsus of a god's desire.
Nearer they come, tall damsels flushed and fair,
With ivy circling their abundant hair,
Onward, with even pace, in stately rows,
With eye that flashes and with cheek that glows,
And all the while their tribute songs they bring,
And newer glories of the past disclose,
And deathless praises to the vine-god sing.

The pure luxuriance of their limbs is white,
And flashes clearer as they draw the nigher,
Bathed in an air of infinite delight,
Smooth without wound of thorn or fleck of mire.
Borne up by song as by a trumpet's blare,
Leading the van to conquest, on they fare;
Fearless and bold, whoever comes or goes,
Those shining cohorts of Bacchantes close,
Shouting and shouting till the mountains ring,
And forests grim forget their ancient woes,
And deathless praises to the vine-god sing.

And youths are there for whom full many a night
Brought dreams of bliss, vague dreams that haunt and tire,
Who rose in their own ecstasy bedight,
And wandered forth through many a scourging brier,
And waited shivering in the icy air,
And wrapped their leopard-skins about them there,
Knowing, for all the bitter air that froze,
The time must come, that every poet knows,
When he shall rise and feel himself a king,
And follow, follow where the ivy grows,
And deathless praises to the vine-god sing.

But oh! within the heart of this great flight,
Whose ivory arms hold up the golden lyre?
Whose form is this of more than mortal height?
What matchless beauty! what inspired ire!

The brindled panthers know the prize they bear,
And harmonize their steps with stately care;
Bent to the morning like a living rose,
The immortal splendor of his face he shows,
And where he glances, leaf and flower and wing
Tremble with rapture, stirred in their repose,
And deathless praises to the vine-god sing.

Envoy.

Prince of the flute and ivy, all thy foes
Record the bounty that thy grace bestows,
But we, thy servants, to thy glory cling;
And with no frigid lips our songs compose,
And deathless praises to the vine-god sing.

—*E. W. Gosse.*

CHAPTER XIV.

COMIC FORMS.

1. It may well be questioned whether any special arrangement of rhythm, metre, or rhyme has an exclusively comic effect. For, in the large majority of cases where the humor of a poem seems to be partially dependent on the metrical expression, it will be found that the same form has been used in poetry that is undeniably serious.

2. Still, there are combinations which seem naturally suited to express ideas of the ludicrous, sometimes by a slight modification, it may be, of forms ordinarily employed in more dignified composition; just as the comic strut is but a burlesque of the tragic stride.

3. Thus the same rhythm and metre which are characteristic of the ballad, as springing most directly from the popular instinct, serve also as the vehicle of a simple and rude humor. So in Burns's poem of "John Barleycorn:"

> There wás | three kíngs | intó | the Eást, |
> Three kings both great and high;
> And they hae sworn a solemn oath,
> John Barleycorn should die.

Or, in the "Society upon the Stanislaus," by Bret Harte:

> I reside at Table Mountain, and my name is Truthful James,
> I am not up to small deceit or any sinful games.

4. This style sometimes breaks down into a mere recitative, without much regard to rhythm or metre, as in the well-known old poem entitled "The Old and Young Courtier:"

> An old song made by an aged old pate,
> Of an old worshipful gentleman, who had a great estate,
> That kept a brave old house at a bountiful rate,
> And an old porter to relieve the poor at his gate;
> Like an old courtier of the queen's,
> And the queen's old courtier.

Or, "Our Village," by Thomas Hood:

> Our village, that's to say, not Miss Mitford's village, but our village of Bullock Smithy,
> Is come into by an avenue of trees, three oak pollards, two elders, and a withy,
> And in the middle there's a green, of about not exceeding an acre and a half;
> It's common to all, and fed off by nineteen cows, six ponies, three horses, five asses, two foals, seven pigs, and a calf!

5. In general, a *greater freedom of rhythm* helps to produce the desired comic effect, whether in the overflow of syllables, or by forced accent, or the running over of unaccented syllables at the end, like a fling of the foot of the dancer. The rhythm is trochaic rather than iambic, and triple rather than double.

6. Thus, short trochaic:

RIDING ON THE RAIL.

> Singing through the forests,
> Rattling over ridges,
> Shooting under arches,
> Rumbling over bridges,
> Whizzing through the mountains,
> Buzzing o'er the vale,
> Bless me! this is pleasant,
> Riding on the rail!

—*J. G. Saxe.*

Or:

> Yankee Doodle came to town
> On a striped pony.

7. Dactylic, with anacrusis:

There | ónce wăs ă | dóctŏr
(Nŏ | fóe tŏ thĕ | próctŏr,)
Ă | phýsĭc-cŏn | cóctĕr,
Whŏse | dóse wăs sŏ | pat,
How | évĕr ĭt | áctĕd,
Ŏne | spéech ĭt ĕx | tráctĕd;—
"Yĕs, | yés," săid thĕ | Dóctŏr,
"Ĭ | méant ĭt fŏr | thát!"

—*Hood.*

8. Trochaic tetrameter:

Thrásh a | wáy; you'll | *hév* to | ráttle |
On them kittle drums of yourn;
'Taint a knowin' kind o' cattle,
Thet is ketched with mouldy corn;
Put in stiff, you fifer feller,
Let folks see how spry you be;—
Guess you'll toot till you are yeller,
'Fore you git ahold o' me.

—*Lowell: Biglow Papers.*

With anacrusis:

She | heerd a | foot, an | knowed it | tu,
A | raspin' | on the | scraper; |
All ways to once her feelin's flew,
Like sparks in burnt-up paper.

—*Lowell: The Courtin'.*

Compare Cowper's "John Gilpin," and "The Epping Hunt," by Hood.

9. Dactylic:

Guvener B. is a sensible man;
He stays to his home, and looks arter his folks,
He draws his furrer ez straight ez he can,
An' into nobody's tater-patch pokes;
But John P.
Robinson he
Sez he wunt vote for Guvener B.

—*Lowell: Biglow Papers.*

10. Anapæstic:

Miss Flora McFlimsey, of Madison Square,
  Has made three separate journeys to Paris,
And her father assures me, each time she was there,
  That she and her friend Mrs. Harris

. . . . . .

Spent six consecutive weeks without stopping,
In one continuous round of shopping.

— *W. A. Butler.*

  In his bed, bolt upright,
  In the dead of the night,
The French Emperor starts like a ghost!
  By a dream held in charm,
  He uplifts his right arm,
For he dreams of reviewing his host.

— *Hood.*

11. A semi-humorous rhythm is frequently found in Irish songs, of which the following is an example:

I've heard bells chiming full many a clime in,
  Tolling sublime in cathedral shrine,
While, at a glibe rate, brass tongues would vibrate,
  But all their music spoke nought like thine.
For memory dwelling on each proud swelling
  Of thy belfry, knelling its bold notes free,
Made the bells of Shandon sound far more grand on
  The pleasant waters of the river Lee.

  Did you hear of the Widow Malone,
                Ohone!
  Who lived in the town of Athlone,
                Alone!
  Oh, she melted the hearts
  Of the swains in them parts:
    So lovely the Widow Malone,
                Ohone!
    So lovely the Widow Malone.

— *Charles Lever.*

12. Mr. Lanier, in his "Science of Verse," calls attention to a rhythm which "humorous verse-makers in English find most to their hand." It mimics very closely "a popular dance of the negro minstrels, preserving even the vigorous slam at the end, where the dancer brings the entire sole of his foot down on the board with all the possible leverage of his leg." He represents it thus:

So in the well-known song in the comic opera of "Pinafore:"

I | névĕr thŏught ŏf | thínkĭng fŏr mȳ | sélf át | áll |.

See also "The Battle of Limerick," by Thackeray.

With | ráge and imu | látion in their | bláck héarts | córe. |

Mr. Lanier cautions against the use of this rhythm for serious sentiment, and criticises the following verse, for attempting so to use it:

Ah, the | autumn days fade | out, and the | nights grow | chill;
And we | walk no more to | gether as we | used of | yore,
When the | rose was new in | blossom, and the | sun was on the | hill,
And the | eves were sweetly | vocal with the | happy whip-poor- | will,
And the | land breeze piped its | sweetest by the | ocean | shore.

But, as we have already seen, the same rhythms are frequently used both for comic and for pathetic poetry, and in the verse last given the scheme marked by Mr. Lanier is essentially modified. In the first full measure there is no longer one long syllable succeeded by three short ones, as in | táck-ȳ tĭck-ȳ |, but a long and a short syllable alternating, making really two trochees, and affecting sensibly the

character of the rhythm; | aútŭmn dáys făde |. The three long syllables at the end of the line are not necessarily comic.

Certainly, one can hardly feel any incongruity of the metre with the tender pathos of the sentiment in the little poem, made on the same scheme, of which we quote the first verse (see Appendix):

The proper place for courting,
By the story book's reporting,
Is some lane or meadow pathway out of sight of town,
With the sweetness blowing over
From the fields of beans and clover,
And the skylark dropping westward as the sun goes down.

13. The sense of the ludicrous is aided not only by the rhythm, but also *by the metre*, and the combination of lines, and the use of the *refrain*. This is noticeable in the examples already given in "The Widow Malone," by Charles Lever, and "Governor B.," by Lowell. In Hood's poem of "Miss Kilmansegg and her Precious Leg," we find a succession of anapestic lines, broken by shorter ones with feminine ending:

To trace the Kilmansegg pedigree,
To the very root of the family tree,
  Were a task as rash as ridiculous;
Through antediluvian mists as thick
As London fog, such a line to pick
Were enough in truth to puzzle Old Nick,
  Not to name Sir Harris Nicholas.

See also, in the same metre, "Miss MacBride," by John G. Saxe.

14. A favorite form, which has become appropriated by a series of "Nonsense Verses," may be thus marked:

ᴗ | ′ ᴗᴗ | ′ ᴗᴗ | ′ ᴗ
ᴗ | ′ ᴗᴗ | ′ ᴗᴗ | ′ ᴗ
ᴗ | ′ ᴗᴗ | ′
ᴗ | ′ ᴗᴗ | ′
ᴗ | ′ ᴗᴗ | ′ ᴗᴗ | ′ ᴗ

There was a young woman named Hannah,
Who slipped on a piece of banana;
She cried out, "O my!"
And more stars did she spy
Than are seen in the star-spangled banner!

A gentleman ran to assist her;
He picked up her muff and her wrister.
"Did you fall, ma'am?" he cried.
"Do you think," she replied,
"I sat down for the fun of it, mister?"

15. The *cæsural pause* and *rhyme* are sometimes made to come, grotesquely, in the middle of a word:

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true,
Who studied with me at the U-
niversity of Gottingen,
niversity of Gottingen.

— *George Canning.*

Also:

Yankee lasses are the u-
nivarsal airth bewitchin';
Good and true and purty tu,
In parlor or in kitchin.

This is as old as Horace:

Labitur ripa Jove non probante u-
xorius amnis.

16. The character of the rhymes has much to do with producing a comic effect. They may be odd and unexpected:

"The birds can fly,
An' why can't I?
Must we give in,"
Says he with a grin,
"That the blackbird and phœbe
Are smarter 'n we be?"

— *J. T. Trowbridge: Darius Green.*

The hubs, of logs from the "Settler's ellum," —
Last of its timber, — they couldn't sell 'em.

— *Holmes: The Deacon's Masterpiece.*

A calf an alderman, a goose a justice,
And rooks committee-men and trustees.

— *Butler's Hudibras.*

Especially, penultimate and antepenultimate:

Some such pious divine as
St. Thomas Aquinas.

. . . . . .

Not to name others, 'mongst whom are few so
Admired as John Bunyan and Robinson Crusoe.

. . . . . .

Of Hackluytz, — how sadly these Dutch names do sully verse!
Purchas's, Hawkworth's, or Lemuel Gulliver's.

. . . . . .

A fig for their nonsense and chatter! — suffice it, her
Charms will excuse one for casting sheep's eyes at her!
When a man has decided
As Captain M'Bride did,
And once fully made up his mind on the matter, he
Can't be too prompt in unmasking his battery.

— *Barham: Ingoldsby Legends.*

O ye immortal gods! what is theogony?
O thou too immortal man! what is philanthropy?
O world that was and is! what is cosmogony?
Some people have accused me of misanthropy,
And yet I know no more than the mahogany
That forms this desk, of what they mean: lycanthropy
I comprehend; for, without transformation,
Men become wolves on any slight occasion.

— *Byron.*

But double and triple rhymes are not necessarily humorous, as may be seen in Hood's "Bridge of Sighs."

17. The refrain is sometimes peculiarly used, as in the well-known "Echo Verses:"

> Now, Echo, on what's religion grounded?
> Roundhead.
> Who's its professor most considerable?
> Rabble.

Or:

> Echo! mysterious nymph, declare
> Of what you're made, and what you are.
> Air!
> . . . . . .
> But come, thou saucy, pert romancer,
> Who is as fair as Phœbe? Answer!
> Ann, sir.

18. Finally, it comes within the sphere of verse to mention the Parody, in which a humorous result is produced by the imitation of the metre and style of a serious poem, as the vehicle of a light and trivial sentiment. See "The Rejected Addresses," by Horace and James Smith, and "Eolopoesis, or American Rejected Addresses." Also, as independent of any considerations of rhythm or metre, a source of humorous verse is found in the use of various dialects; as in the well-known "Hans Breitmann Ballads," by Charles G. Leland.

APPENDIX.

DEFINITIONS OF TERMS.

ACROSTIC. — A composition, usually in verse, in which certain letters in the various lines, taken successively, spell a word or words, forming a name or sentence. Usually, the first letter of each line is taken; sometimes the first letter of the first line, the second letter of the second line, and so on. See examples on page 145.

ANTIPHONE. — The response which one side of the choir makes to the other in a chant. This is the most ancient form of church music. See page 146.

ANTISTROPHE. — That part of a song or dance around the altar which was performed while turning from the left to the right. It was preceded by the *strophe*, and followed by the *epode*.

BOUTS RIMÉS. — Rhymed endings. An exercise in verse, in which the rhyming words are given, to be filled out into lines, at the will of the writer.

CANTATA. — A musical composition comprising solos and choruses, arranged in a somewhat dramatic manner.

CENTO. — A composition formed of lines or passages from different authors arranged so as to be read connectedly; a sort of literary patchwork. See page 147.

DRAMATIC POETRY. — A form of poetry in which human action, instead of being narrated, as in epic poetry, is exhibited in the persons of those concerned. It is made up of the speeches of those engaged in it.

The old rules required that there should be *unity of action*, *unity of time*, and *unity of place*. These were called *the three unities*. The last of these is now practically disregarded.

The two principal forms of dramatic poetry are *tragedy* and *comedy*. A tragedy represents some signal action performed by illustrious persons, and generally having a fatal issue. In comedy, the complication has a cheerful issue, and the tone is light and humorous. A *farce* is a comedy of the broadest form of humor. A *melodrama* is characterized by exaggerated effects in sentiment or situation.

ECLOGUE. — A pastoral poem, in which two or more shepherds are introduced, as conversing with each other. An example, in English, is Spenser's "Shepheard's Calender."

ELEGY. — This term is usually employed, in English, to designate a plaintive poem, as "Gray's Elegy."

ELEGIAC, in classic usage, had reference to the metre, which, as has already been shown, was written in alternate dactylic hexameter and pentameter.

EPIC POETRY. — An epic poem narrates, usually at considerable length, the adventures of heroes and illustrious persons, as based on old legends or traditions. It includes descriptions of nature, as well as narrative of events. Its metre is simple and uniform. Episodes are frequently introduced. Repetition of passages occurs, especially in the reporting of messages, which are often given in the exact words of the sender. Milton's "Paradise Lost" is an example in English.

EPIGRAM. — Originally, an inscription on a tomb. Now applied to a brief form of expression, usually in verse, in which a truth or sentiment is uttered in a lively and ingenious manner. Example (written on a glass with a diamond pencil belonging to Lord Stanhope):

> Accept a miracle in place of wit:
> See two dull lines by Stanhope's pencil writ.

EPILOGUE. — A speech or short poem addressed to the spectators, by one of the actors, after the conclusion of a play.

EPITHALAMIUM. — A nuptial song or poem, in praise of the bride and bridegroom, and praying for their prosperity.

EPODE. — That part of a song or dance which was performed before the altar; as the conclusion of an ode. It is also a species of lyric poem in which a longer line is followed by a shorter one; as the "Epodes" of Horace.

HOVERING ACCENT. — A term used to express the equal division of the rhythmical stress upon two syllables in a foot. Example:

> That throúgh | the gréen | còrnfièld | did páss. |

IDYL. — Originally, a short pastoral poem. It is now applied, rather vaguely, to a short, simple poem, more descriptive than narrative. The so-called "Idyls of the King," by Tennyson, are more properly *epic* than *idyllic*.

LAMPOON. — A personal satire, often in verse.

LYRIC POETRY. — This differs from epic or dramatic poetry in the fact that it usually expresses the individual emotions of the poet. It naturally takes a form fitted to be sung, but is found in a wide variety of metres.

MADRIGAL. — A brief love poem, not so subtle as an epigram, nor so regular as a sonnet, containing some simple and tender thought.

OPERA. — A musical drama, consisting of airs, choruses, and recitations, and representing some passionate action.

ORATORIO. — A sacred composition, consisting of airs, recitatives, duets, trios, choruses. Its subject is usually taken from the Sacred Scriptures.

PALINODE. — Literally, a song repeated, or taken back. A satirical poem, retracting or apologizing for what was said in a former one. See page 150.

PARODY. — A writing, usually in verse, in which the metre and style of an author are closely imitated, while the subject matter is changed into something humorous. Example: "Rejected Addresses," by Horace and James Smith. Also, "Eolopoesis, or American Rejected Addresses."

PASQUINADE. — Another name for lampoon.

PROLOGUE. — A short poem spoken before a dramatic performance.

PSALM. — A sacred song used in worship. Originally applied to those in the Bible, used in the Jewish Temple.

STROPHE. — That part of a song or dance which was performed while turning from the right to the left, around the altar. It was succeeded by the antistrophe and the epode.

TRAVESTY. — A burlesque translation or imitation of a work. Example: the travesties of mythological legends, by J. G. Saxe.

VERS DE SOCIÉTÉ. — Light poems, playfully dealing with themes of fashionable life.

WRENCHED ACCENT. — This term is used when the metrical stress is thrown upon a syllable which would not ordinarily be accented.

[illegible] the skip | per had tak | en his lit | tle daughtér. |

ACROSTICS.

In this example, the first letters of the line, read in order, form the name of the subject:

Friendship, thou'rt false! I hate thy flattering smile!
Return to me those years I spent in vain.
In early youth the victim of thy guile,
Each joy took wing ne'er to return again, —
Ne'er to return; for, chilled by hopes deceived,
Dully the slow-paced hours now move along;
So changed the times when thoughtless I believed
Her honeyed words, and heard her siren song.
If e'er, as me, she lure some youth to stray,
Perhaps, before too late, he'll listen to my lay.

In the next, read the first letter of the first line in connection with the second letter of the second line, the third letter of the third line, and so on to the end.

A VALENTINE.

For her this line is penned whose luminous eyes,
  Brightly expressive as the twins of Lœda,
Shall find her own sweet name, that, nestling, lies
  Upon the page, enwrapped from every reader.
Search narrowly the lines! — they hold a treasure
  Divine, — a talisman, — an amulet
That must be worn *at heart*. Search well the measure,
  The words, the syllables! Do not forget
The trivialest point, or you may lose your labor!
  And yet there is in this no Gordian knot,
Which one might not undo without a sabre,
  If one could merely comprehend the plot.
Enwritten upon the leaf where now are peering
  Eyes scintillating soul, there lie *perdus*,
Three eloquent words oft uttered in the hearing
  Of poets, by poets, — as the name is a poet's too.
Its letters although naturally lying
  Like the knight Pinto — Mendez Ferdinando,
Still form a synonym for Truth. Cease trying!
  You will not read the riddle though you do the best you can do.

— E. A. Poe.

ALLITERATION.

An Austrian army, awfully arrayed,
Boldly by battery besieged Belgrade.
Cossack commanders cannonading come,
Dealing destruction's devastating doom.
Every endeavor engineers essay,
For fame, for fortune fighting, — furious fray!
Generals 'gainst generals grapple, — gracious God!
How honors Heaven heroic hardihood!
Infuriate, indiscriminate in ill,
Kindred kill kinsmen, kinsmen kindred kill.
Labor low levels loftiest, longest lines;
Men march 'mid mounds, 'mid moles, 'mid murderous mines;
Now noisy noxious numbers notice nought
Of outward obstacles, opposing ought;
Poor patriots, partly purchased, partly pressed,
Quite quaking, quickly "Quarter! Quarter!" quest.
Reason returns, religious rite redounds,
Suwarrow stops such sanguinary sounds.
Truce to the Turk! Triumph to thy train,
Unjust, unwise, unmerciful Ukraine!
Vanish, vain victory! vanish victory vain!
Why wish we warfare? Wherefore welcome war?
Xerxes, Ximenes, Xanthus, Xavier?
Yield, yield, ye youths! ye yeomen, yield your yell!
Zeno's, Zarpater's, Zoroaster's zeal,
And all, attracting, against arms appeal.

— *Anonymous.*

ANTIPHONE.

CHORUS.

Let all the world in every corner sing,
My God and King.

VERSE.

The heavens are not too high,
His praise may thither flie:
The earth is not too low,
His praises there may grow.

CHORUS.

Let all the world in every corner sing,
My God and King.

VERSE.

The church with psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

CHORUS.

Let all the world in every corner sing,
My God and King.

— *George Herbert.*

CENTO VERSE.

One kiss, dear maid, I said and sighed, — *Coleridge.*
Out of those lips unshorn; — *Longfellow.*
She shook her ringlets round her head, — *Stoddard.*
And laughed in merry scorn. — *Tennyson.*

The laughing bridal roses blow, — *Patmore.*
To dress her dark-brown hair; — *Bayard Taylor.*
My heart is breaking with my woe, — *Tennyson.*
Most beautiful! most rare! — *Read.*

I clasped it on her sweet, cold hand, *Browning.*
The precious golden link! — *Smith.*
I calmed her fears, and she was calm; — *Coleridge.*
"Drink, pretty creature, drink." — *Wordsworth.*

And so I won my Genevieve, — *Coleridge.*
And walked in Paradise; — *Hervey.*
The fairest thing that ever grew — *Wordsworth.*
Atween me and the skies. — *Osgood.*

— *From Bryant's Library of Poetry and Song: Fords, Howard, & Hulbert,* 1886.

COURTING IN THE CITY.

The proper place for courting,
By the story book's reporting,
Is some lane or meadow pathway, out of sight of town;
With the sweetness blowing over
From the fields of beans and clover,
And the skylark dropping westward as the sun goes down.

But I've met my little Sally
At the mouth of Dawson's Alley,
And we've walked along together toward the Dome of Paul's;
'Mid the jostling crowd that passes
'Neath the flaring lamps and gases,
And the shouting of the drivers, and the newsboys' calls.

And the lily of the valley
That I gave my little Sally,
Was the faded penny bóuquet that a flower-girl sells:
She has never seen one growing,
As it's easy to be showing,
For its birthplace is the Dreamland that's beyond Bow Bells.

Oh! it pains me in our walking —
All the oaths and shameful talking,
And the folks that brush her passing, and the glances bold!
But though evil things may touch her,
They can never hurt or smutch her,
For she turns the dirt to sweetness as a flower the mould.

Nay; it's not in country places,
'Mid the fields and simple faces,
Out of sight and sound of evil, that a pure heart grows;
It is here in London city,
In the sin and shame and pity;
For the pure heart draws its pureness from the wrong it knows.

When my Sally's sweetness found me,
I was like the men around me;
I was coarse and low and selfish as the beast that dies;
But her grace began to win me,
And my heart was changed within me,
And I learned to pray from gazing in my darling's eyes.

—*Anonymous.*

A PASTORAL.

I sat with Doris, the shepherd *maiden;*
  Her crook was *laden* with wreathed flowers;
I sat and *wooed her*, through sunlight *wheeling*,
  And shadows *stealing*, for hours and hours.

And she, my Doris, whose lap *encloses*
  Wild summer *roses* of faint perfume,
The while I *sued her*, kept hushed and *harkened*,
  Till shades had *darkened* from gloss to gloom.

She touched my *shoulder* with fearful *finger;*
  She said, "We *linger;* we must not stay;
My flock's in *danger*, my sheep will *wander;*
  Behold them *yonder*, — how far they stray."

I answered, *bolder*, "Nay, let me *hear you*,
  And still be *near you*, and still adore;
No wolf nor *stranger* will touch one *yearling;*
  Ah! stay, my *darling*, a moment more."

She whispered, *sighing*, "There will be *sorrow*,
  Beyond to-*morrow*, if I lose to-day;
My fold *unguarded*, my flock *unfolded*,
  I shall be *scolded* and sent away."

Said I *replying*, "If they do *miss you*,
  They ought to *kiss you*, when you get home;
And well *rewarded*, by friend and *neighbor*,
  Should be the *labor* from which you come."

"They might *remember*," she answered *meekly*,
  "That lambs are *weakly*, and sheep are wild;
But if they *love me*, it's none so *fervent;*
  I am a *servant*, and not a child."

Then each hot *ember* glowed quick *within me*,
  And love did *win me* to swift reply;
"Ah! do but *prove me*, and none shall *blind you*,
  Nor fray nor *find you*, until I die."

She blushed and *started*, and stood *awaiting*,
As if *debating*, in dreams divine;
But I did *brave them*, I told her *plainly*,
"She doubted *vainly*, she must be mine."

So we *twin-hearted*, from all the *valley*
Did rouse and *rally* her nibbling ewes;
And homeward *drave* them, we two *together*,
Through blooming *heather* and gleaming dews.

That simple *duty* such grace did *lend her*,
My Doris *tender*, my Doris true,
That I, her *warder*, did always *bless her*,
And often *press her* to take her due.

And now in *beauty* she fills my *dwelling*,
With love *excelling* and *undefiled*;
And love doth *guard her*, both fast and *fervent*,
No more a *servant*, nor yet a child.

—*A. J. Munby.*

In the foregoing poem, the rhymes occur as follows: the end of the second line with the end of the fourth line, in each stanza; the end of the first line with the middle of the second, and the end of the third with the middle of the fourth, in each stanza; the middle of the first line in the first stanza with the middle of the first line in the second stanza, and the middle of the third line of the first stanza with the middle of the third line of the second stanza, and so on.

PALINODE (*recantation*).

"Who is Lydia, pray, and who
Is Hypatia?" Softly, dear;
Let me breathe it in your ear:
They are *you*, and only *you*.
"And those other nameless two
Walking in Arcadian air—
She that was so very fair?
She that had the twilight hair?"
They were *you*, dear, only *you*.

If I speak of night or day,
Grace of fern or bloom of grape,
Hanging cloud or fountain spray,
Gem or star or glistening dew,
Or of mythologic shape,
Psyche, Pyrrha, Daphne, say—
I mean *you*, dear, *you*, just *you*.
— *T. B. Aldrich.*

POEMS WITHIN POEMS.

It has been a favorite custom with poets to introduce shorter poems within longer ones, or to combine several into one whole. Examples of the former are the numerous songs and ditties interspersed in the plays of Shakespeare, and the shorter lyrics occurring within the idyls of Tennyson. Of the latter, we may mention the "Canterbury Tales," of Chaucer; "The Temple," by George Herbert; "The Wayside Inn," by Longfellow; and Whittier's "Snow Bound."

QUEER DEVICES IN VERSE.

Poems have sometimes been written and printed to take the shape of the object they describe. Thus, "The Altar," by George Herbert.

A broken altar, Lord, thy servant reares,
Made of a heart and cémented with teares;
Whose parts are as thy hand did frame;
No workman's tool hath touched the same.
A heart alone
Is such a stone
As nothing but
Thy pow'r doth cut.
Wherefore each part
Of my hard heart
Meets in this frame,
To praise thy name:
That if I chance to hold my peace,
These stones to praise thee may not cease.
Oh, let thy blessed sacrifice be mine,
And sanctifie this altar to be thine.

Also "Easter Wings," by the same author:

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poor:
With thee
O let me rise,
As larks harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne,
And still with sicknesses and shame,
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel this day thy victorie,
For if I imp my wing on thine,
Affliction shall advance the flight in me.

VIRELAI NOUVEAU.

Good-bye to the Town! good-bye!
Hurrah! for the sea and the sky!

In the street the flower-girls cry;
In the street the water-carts ply;
And a fluter, with features awry,
Plays fitfully, "Scots, wha hae"—
And the throat of that fluter is dry;
Good-bye to the Town! good-bye!

And over the roof-tops nigh
Comes a waft like a dream of the May;
And a lady-bird lit on my tie;
And a cockchafer came with the tray;

And a butterfly (no one knows why)
Mistook my Aunt's cap for a spray;
And "next door" and "over the way"
The neighbors take wing and fly:
Hurrah for the sea and the sky!

To Buxton, the waters to try,
To Buxton goes old Mrs. Bligh;
And the Captain to Homburg and play
Will carry his cane and his eye;
And even Miss Morgan Lefay
Is flitting — to far Peckham Rye;
And my Grocer has gone — in a "Shay,"
And my Tailor has gone — in a "Fly."
Good-bye to the Town! good-bye!

And it's O for the sea and the sky!
And it's O for the boat and the bay!
For the white foam whirling by,
And the sharp, salt edge of the spray!
For the wharf where the black nets fry,
And the wrack and the oar-weed sway!
For the stroll when the moon is high
To the nook by the Flag-house gray!
For the *risus ab angulo* shy
From the Some-one we designate "Di!"
For the moment of silence, — the sigh!
"How I *dote* on a moon!" "So do I!"
For the token we snatch on the sly
(With nobody there to say Fie!)
Hurrah! for the sea and the sky!

So Phillis, the fawn-footed, hie
For a hansom. Ere close of the day
Between us a "world" must lie;
Good-bye to the town! GOOD-BYE!
Hurrah! for the sea and the sky!

— *Austin Dobson.*

BALLADE.

Professor Gosse quotes the following "as an excellent type of all that a ballade should be:"

BALLADE OF DREAMLAND.

I hid my heart in a nest of roses,
  Out of the sun's way, hidden apart;
In a softer bed than the soft white snow's is,
  Under the roses I hid my heart.
  Why should it sleep not? Why should it start
When never a leaf of the rose-tree stirred?
  What made sleep flutter his wings and part?
Only the song of a secret bird.

Lie still, I said, for the wind's wing closes,
  And mild leaves muffle the keen sun's dart;
Lie still, for the wind on the warm sea dozes,
  And the wind is unquieter still than thou art.
  Doth a thought in thee still as a thorn's wound smart?
Does the pang still fret thee of hope deferred?
  What bids the lids of thy sleep dispart?
Only the song of a secret bird.

The green land's name that a charm encloses,
  It never was writ in the traveller's chart;
And sweet as the fruit on its tree that grows is,
  It never was sold in the merchant's mart.
  The swallows of dreams through its dim fields dart,
And sleeps are the tunes in its tree-tops heard;
  No hound's note wakens the wild-wood hart,
Only the song of a secret bird.

Envoy.

In the world of dreams I have chosen my part,
  To sleep for a season and hear no word
Of true love's truth or of light love's art,
  Only the song of a secret bird.

— *Swinburne.*

VILLANELLE.

Wouldst thou not be content to die,
  When low-hung fruit is hardly clinging,
And golden Autumn passes by?

If we could vanish, thou and I,
  While the last woodland bird is singing,
Wouldst thou not be content to die?

Deep drifts of leaves in the forest lie,
  Red vintage that the frost is flinging,
And golden Autumn passes by.

Beneath this delicate rose-gray sky,
  While sunset bells are faintly ringing,
Wouldst thou not be content to die?

For wintry webs of mist on high,
  Out of the muffled earth are springing,
And golden Autumn passes by.

O now when pleasures fade and fly,
  And Hope her southward flight is winging,
Wouldst thou not be content to die?

Lest Winter come, with wailing cry,
  His cruel icy bondage bringing,
When golden Autumn hath passed by,

And thou, with many a tear and sigh,
  While Life her wasted hands is wringing,
Shalt pray in vain for leave to die,
When golden Autumn hath passed by.

—*E. W. Gosse.*

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